F. LEE BAILEY AND LEE IACOCCA: WHY? GOYISH HOLLYWOOD

$2.95 • SEPTEMBER 18, 1995

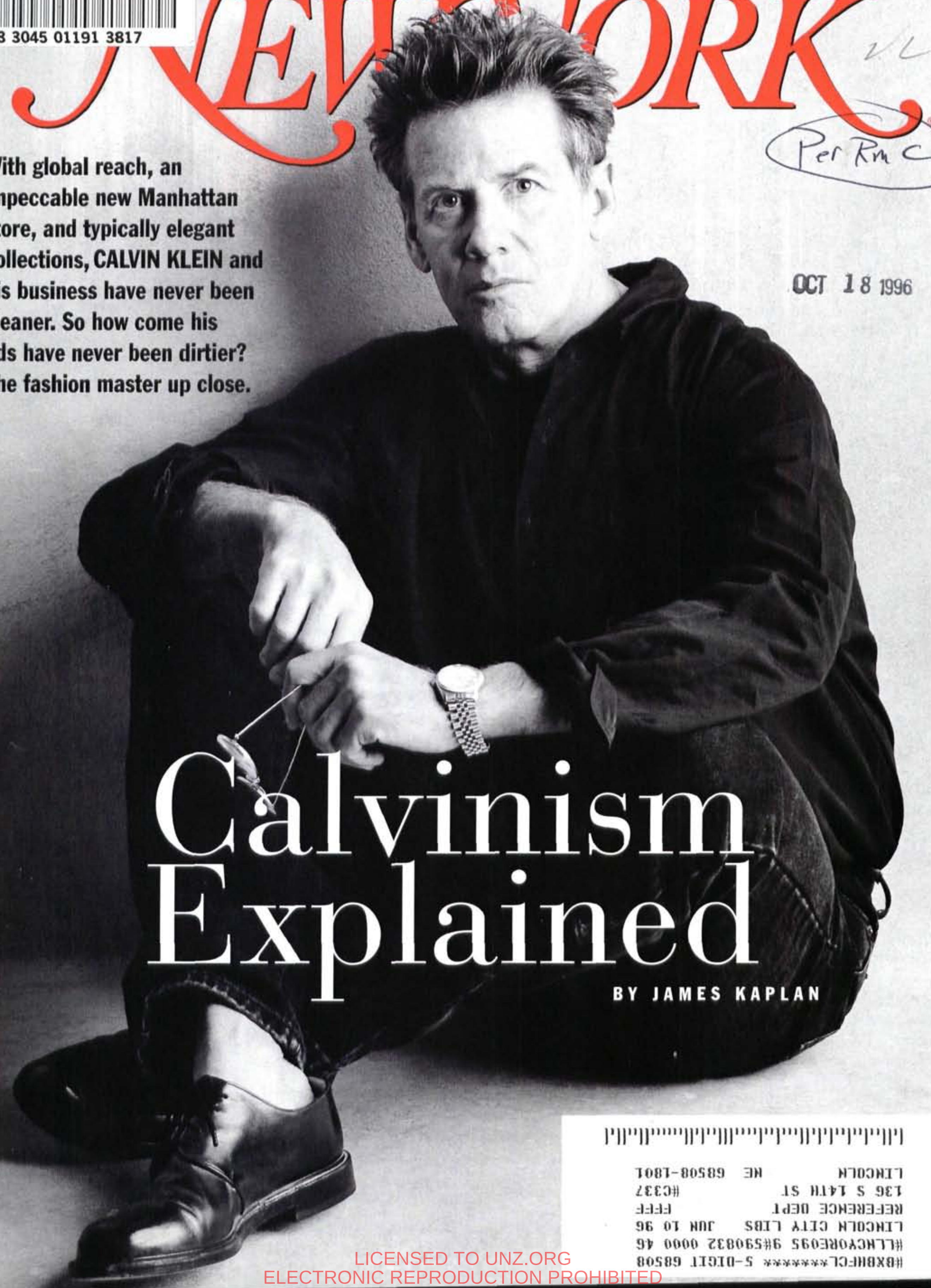
NEW YORK

LINCOLN CITY LIBRARIES
3 3045 01191 3817

VL
Per Rm C

OCT 18 1996

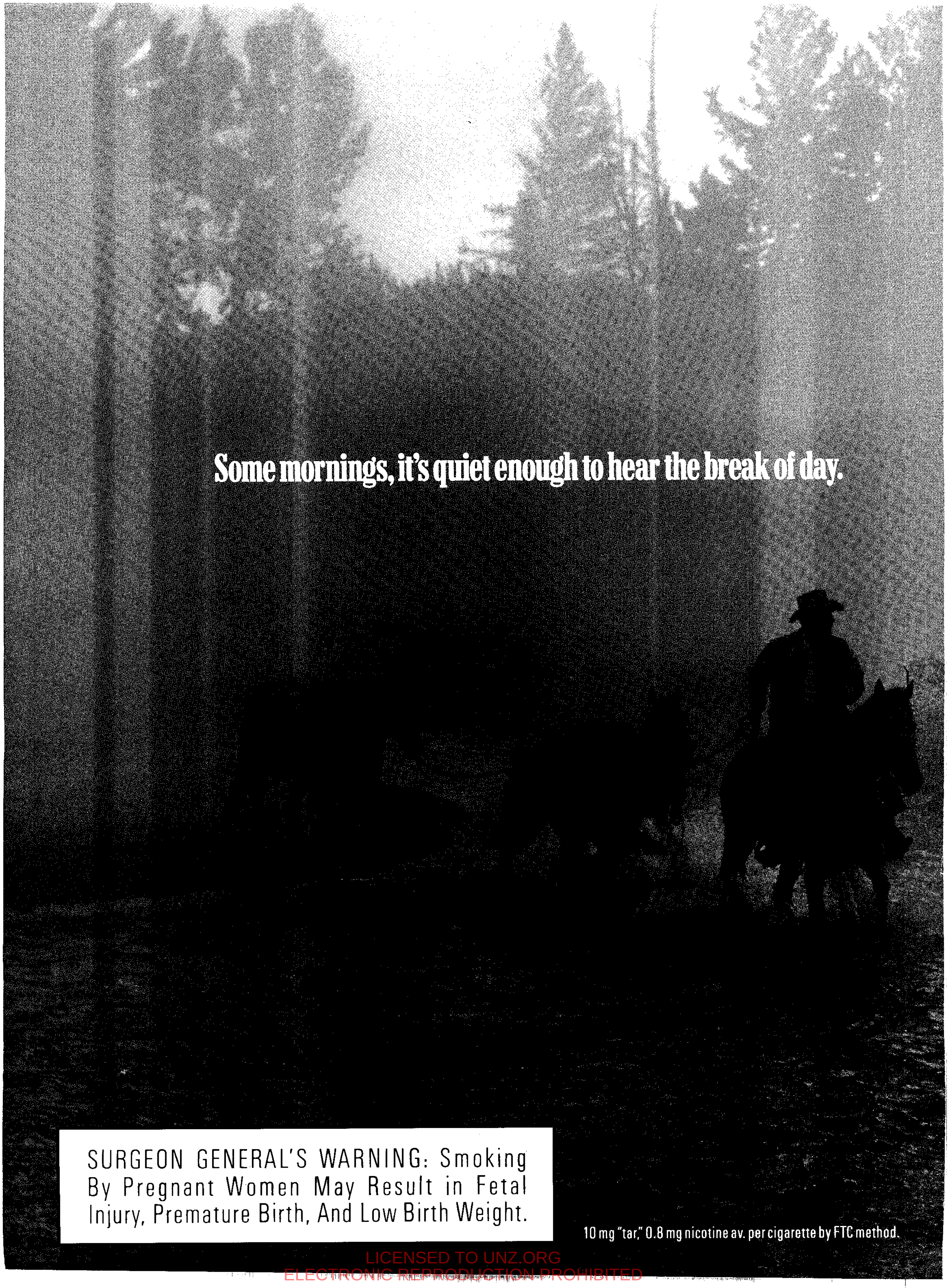
With global reach, an impeccable new Manhattan store, and typically elegant collections, CALVIN KLEIN and his business have never been cleaner. So how come his ads have never been dirtier? The fashion master up close.



Calvinism Explained

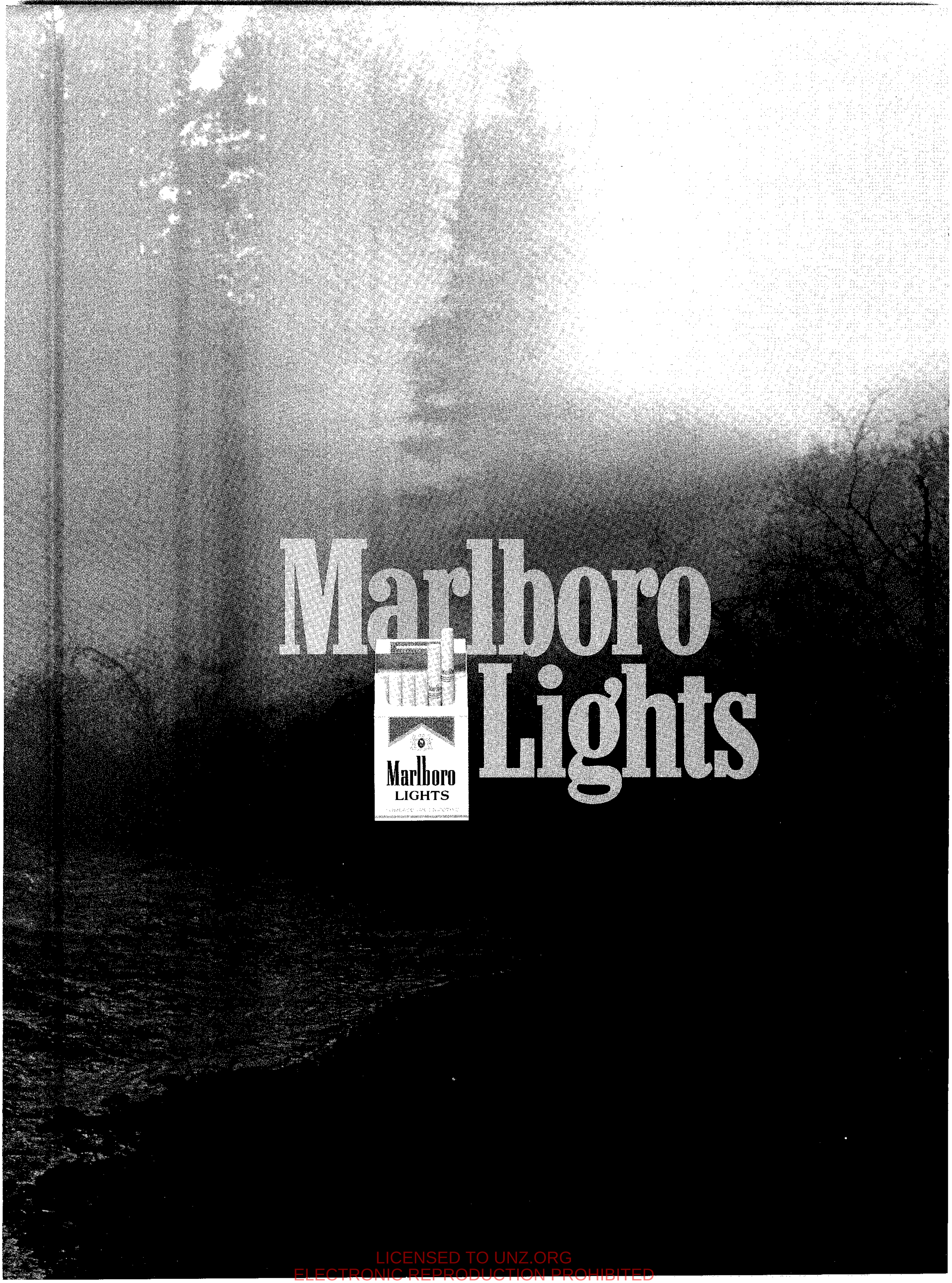
BY JAMES KAPLAN

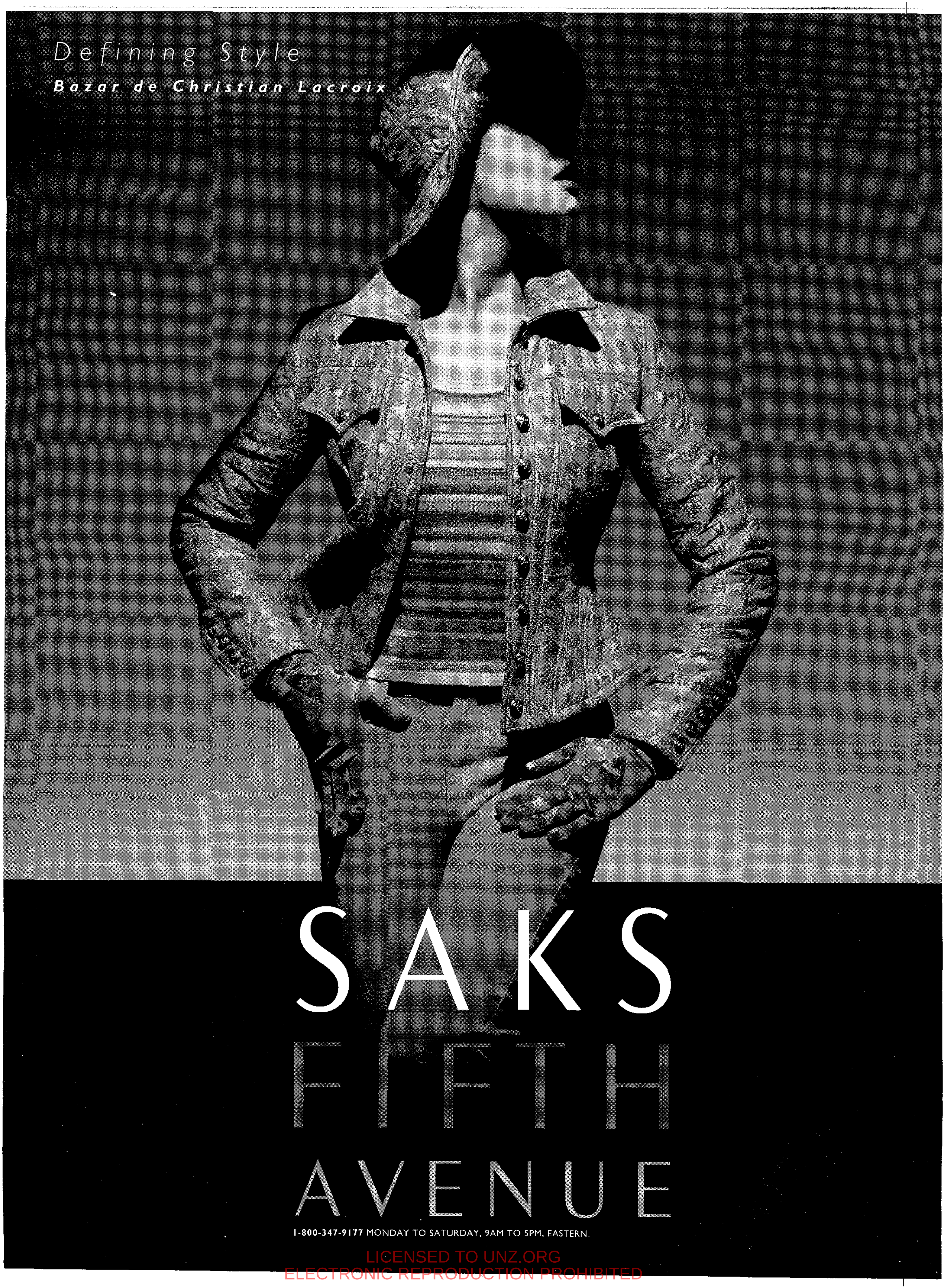
#BXBHFCL******* 5-DIGIT 68508
#LLNCYORE095 9#59083Z 0000 46
LINCOLN CITY LIBS JUN 10 96
REFERENCE DEPT FFFF
136 S 14TH ST #C337
LINCOLN NE 68508-1801


Some mornings, it's quiet enough to hear the break of day.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

10 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.


Marlboro
Lights
Marlboro
LIGHTS


Defining Style
Bazar de Christian Lacroix
SAKS
FIFTH
AVENUE
1-800-347-9177 MONDAY TO SATURDAY, 9AM TO 5PM, EASTERN.

Contents Sept. 18, 1995

> *"I hate this. 'The Kate Moss Book.' I mean obviously it's a book, and it already says 'Kate,' and that's my picture. Like, duh."*
>
> KATE MOSS, PAGE 55

46 What Makes Calvin Run?

By James Kaplan

It's a boom time for Calvin Klein: His business is thriving, his new store showcases that stripped-to-the-bone aesthetic, and he's clean and sober. Even that infamous ad campaign has left his relentless magnetism intact. The apotheosis of a master marketeer.

55 Kate on Kate

By Lisa Birnbach

Kate Moss, whose photo album *Kate* is just out, would like something understood: Enough with the Waif Thing. She wears the same bra size as Naomi Campbell, for Heaven's sake.

58 Lower East Side Lost

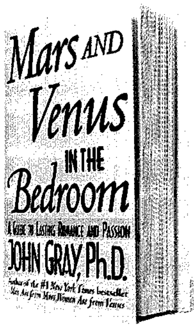
By Nancy Jo Sales

What happens when Annie Hall decides to make a movie about kooky New York Jewish leftists? She sets it in Los Angeles, natch, and casts Gentiles to play them. How Diane Keaton's *Unstrung Heroes* redefines *rewrite.*

62 It Can't Happen Where?

By Wendy Marston

Not only *could* a killer hurricane hit New York, experts say it will, and here's what might happen: Coney Island—gone. The corner of Broadway and Canal—water up to your neck. And if the storm were *really* big? Good-bye, downtown.


Mars AND
Venus
IN THE
Bedroom
A Guide to Lasting Romance and Passion
JOHN GRAY, Ph.D.
Author of the #1 New York Times bestseller Men Are from Mars, Women Are from Venus

66 Men Are Best-selling Authors, Women Are Magazine Writers

By Rebecca Mead

What does the success of John Gray's *Men Are From Mars, Women Are From Venus* (and its sequel *Mars and Venus in the Bedroom)* really mean? That the war between the sexes has gone interplanetary? That there are a lot of grumpy couples out there? Or that a catchy title gets you 4 million copies in print?

Gotham

15 Miss New York's unsportsmanlike conduct; William Kunstler's noble legal creativity

Departments

24 The Bottom Line
John Connolly

How Lee Iacocca and F. Lee Bailey became phone-card celebrities

28 Media
Richard Turner

Why we shouldn't care so much about this media-merger madness

80 Underground Gourmet
Peter Kaminsky

Cendrillon's Filipino perfection; Meskerem Ethiopianizes Manhattan

The Arts

72 Movies
David Denby

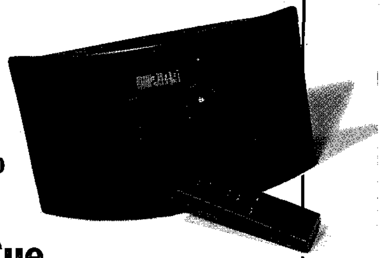
Spike Lee's brilliant *Clockers* preaches from New York's bleakest corner

74 Books
Judith Shulevitz

Witold Rybczynski's *City Life* makes urbanity seem gently twee

78 Theater
John Simon

Nicky Silver's *The Food Chain* mixes gay bitchiness with Jewish kvetch



70

Cue

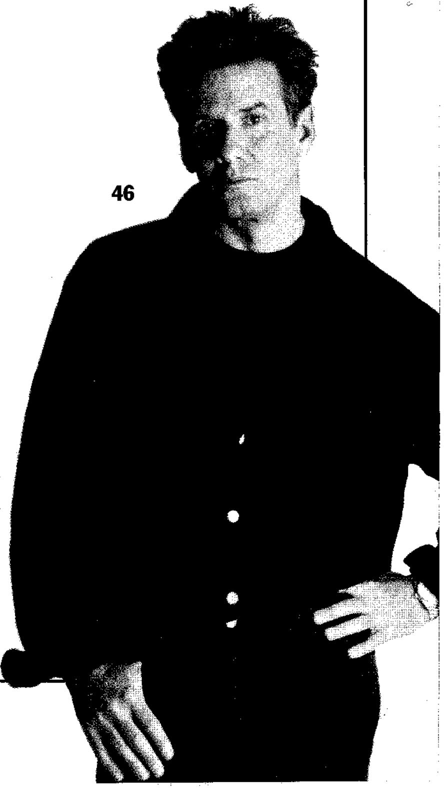
85 Weslia Whitfield brings San Francisco to the Algonquin; hip hops at the city's new brewpubs; Dan Flavin at Dia Center; Jim Jarmusch on Spike Lee

Misc.

Letters 9
Intelligencer *by Roger D. Friedman with Beth Landman* 11
Best Bets *by Corky Pollan* 70
Sales & Bargains *by Leonore Fleischer* 83
London *Times* Crossword 124
'Cue' Crossword *by Maura B. Jacobson* 124
Classified 115
Strictly Personals 121

Online

Classic *New York:* Nicholas Pileggi and Gloria Steinem—contributors from this magazine's earlier days—kick off the *New York* Magazine Forum with live conferences this week. Details in the "Cue" section, under "The Mix."



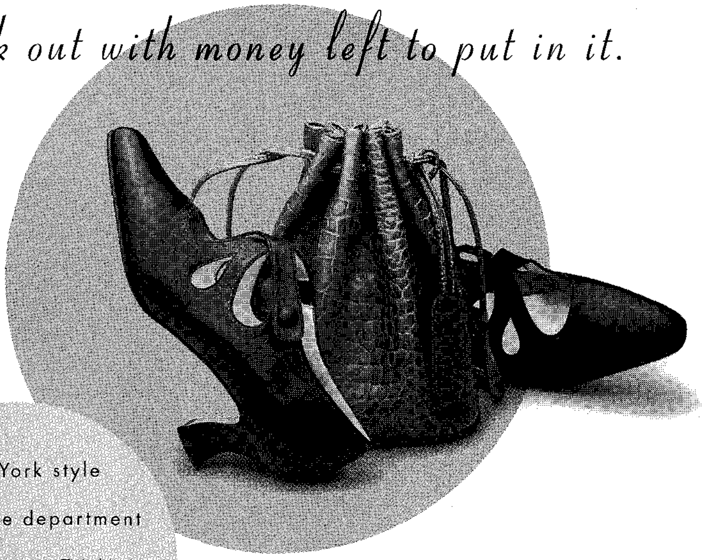
46

New York Magazine Online is available on CompuServe. To order, call 800-535-1168 and ask for the *New York* Magazine representative. Current subscribers to CompuServe: Go NEWYORK. *New York* Magazine's e-mail address is 76702.2510@compuserve.com. September 18, 1995—VOL. 28, NO. 37. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Timothy Greenfield-Sanders. Hair by Howard Fugler/Roger Thompson Salon at Barneys New York; grooming by Genevieve/Oz, N.Y.

Photographs: top left, Melinda Sue Gordon/Hollywood Pictures; center left, Frank Rossotto/Stock Market; bottom right, Timothy Greenfield-Sanders.

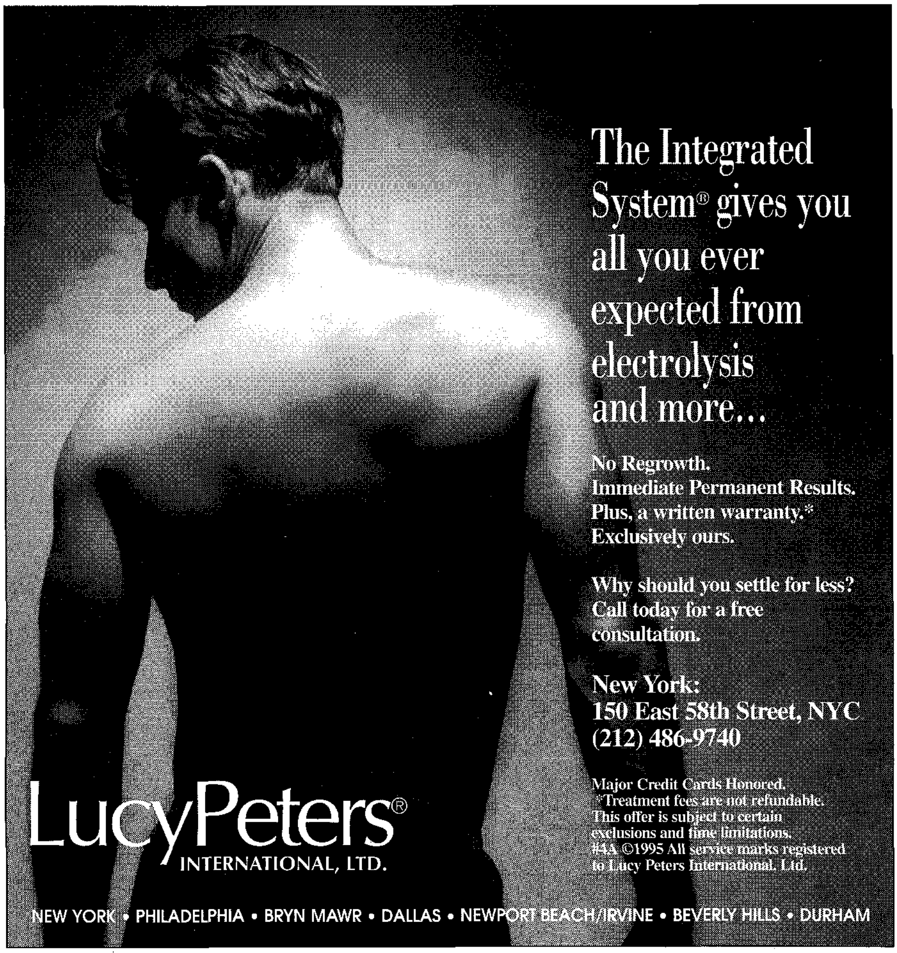
In addition to the matching bag, you'll walk out with money left to put in it.



New York style without the department store price tags. T.J.Maxx. For you, your family and your home.

Grand Opening
T·J·MAXX®
WED. SEPT. 13TH.

At 6th Ave. & 18th St. above Bed, Bath & Beyond



The Integrated System® gives you all you ever expected from electrolysis and more...

No Regrowth.
Immediate Permanent Results.
Plus, a written warranty.*
Exclusively ours.

Why should you settle for less? Call today for a free consultation.

New York:
150 East 58th Street, NYC
(212) 486-9740

Major Credit Cards Honored.
*Treatment fees are not refundable.
This offer is subject to certain exclusions and time limitations.
#4A ©1995 All service marks registered to Lucy Peters International, Ltd.

LucyPeters®
INTERNATIONAL, LTD.

NEW YORK • PHILADELPHIA • BRYN MAWR • DALLAS • NEWPORT BEACH/IRVINE • BEVERLY HILLS • DURHAM

NEW YORK

EDITOR-IN-CHIEF
Kurt Andersen

EXECUTIVE EDITOR
Michael Hirschorn

MANAGING EDITOR
Sarah Jewler

ARTICLES EDITOR
John Homans

DEPUTY EDITOR
Judith Shulevitz

NEWS EDITOR
Larry Doyle

DESIGN DIRECTOR
Robert Best

ASSISTANT MANAGING EDITOR
Deborah Harkins

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

SENIOR EDITORS
Phoebe Eaton, Kim France
Maer Roshan, Matthew Weingarden

EDITORS-AT-LARGE
Tad Friend, Richard Turner

CONTRIBUTING EDITORS
Suzanna Andrews, Alexis Bespaloff, Peter Blauner
David Blum, John Connolly, James Cramer, Peter G. Davis
Andrew Decker, David Denby, David Edelstein
Robert I. Friedman, Roger D. Friedman, Jeffrey Goldberg
Gael Greene, Pete Hamill, Peter Hellman, Craig Horowitz
Bob Ickes, Mark Jacobson, Maura B. Jacobson
James Kaplan, Walter Kirn, John Leonard
Mary Ann Madden, Rebecca Mead, Patricia Morrisroe
Suzanne O'Malley, Nicholas Pileggi, Luc Sante
Marshall Sella, John Simon, Christopher Smith, Ben Stein
Mark Stevens, Michael Stone, Janice Hopkins Tanne
Tobi Tobias, Michael Tomasky, Jacob Weisberg
Carter Wiseman, Linda Wolfe

CULINARY EDITOR
Gillian Duffy

DESIGN EDITOR
Anne Foxley

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Leonore Fleischer

STAFF WRITERS
Ruth G. Davis, Barbara Ensor, Linda Hall
Chris Norris, Randall Short, Alex Williams

ASSOCIATE EDITORS
John Dioso, Matthew McCann Fenton
Edith Newhall, Robert Patronite
Robin Raisfeld, Norman Vanamee

ASSISTANT EDITORS
Christopher Bonanos, Elisa Davis, Kate O'Hara
Claire Perrault, Charles Runnette, Elizabeth Shepherd

REPORTERS
Vivian Barad, Maureen Callahan
Colleen Quinn, Whitney Scott

ART DIRECTOR
Syndi C. Becker

ART PRODUCTION DIRECTOR: Eugene Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE ART DIRECTOR: Deanna Lowe

ASSISTANT ART DIRECTORS
Vita Parrino, Marcus Villaça

ASSISTANT PICTURE EDITORS
Nakyung Han, Yvonne Stender

ART DEPARTMENT MANAGER: Aimee E. Bartol
ART STAFF: Steven Davis, Tara Eng
Anton Ioukhnovets, James A. Irvine, Robert Perino

ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Ondine Cohane, Laura Georgio
Alexandra Lange, Dany Levy

SYSTEMS MANAGER
Marty Reinert

ASSOCIATE SYSTEMS MANAGER: Lorraine Lloyd

PRODUCTION DIRECTOR
James B. Reffler

PRODUCTION MANAGER: Walston C. Bobb-Semple Jr.
ASSOCIATE PRODUCTION MANAGER: Samantha Stout
PRODUCTION ASSISTANT: Michael Ziroli

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. Telephone: 212-880-0700. **Copyright © 1995 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.

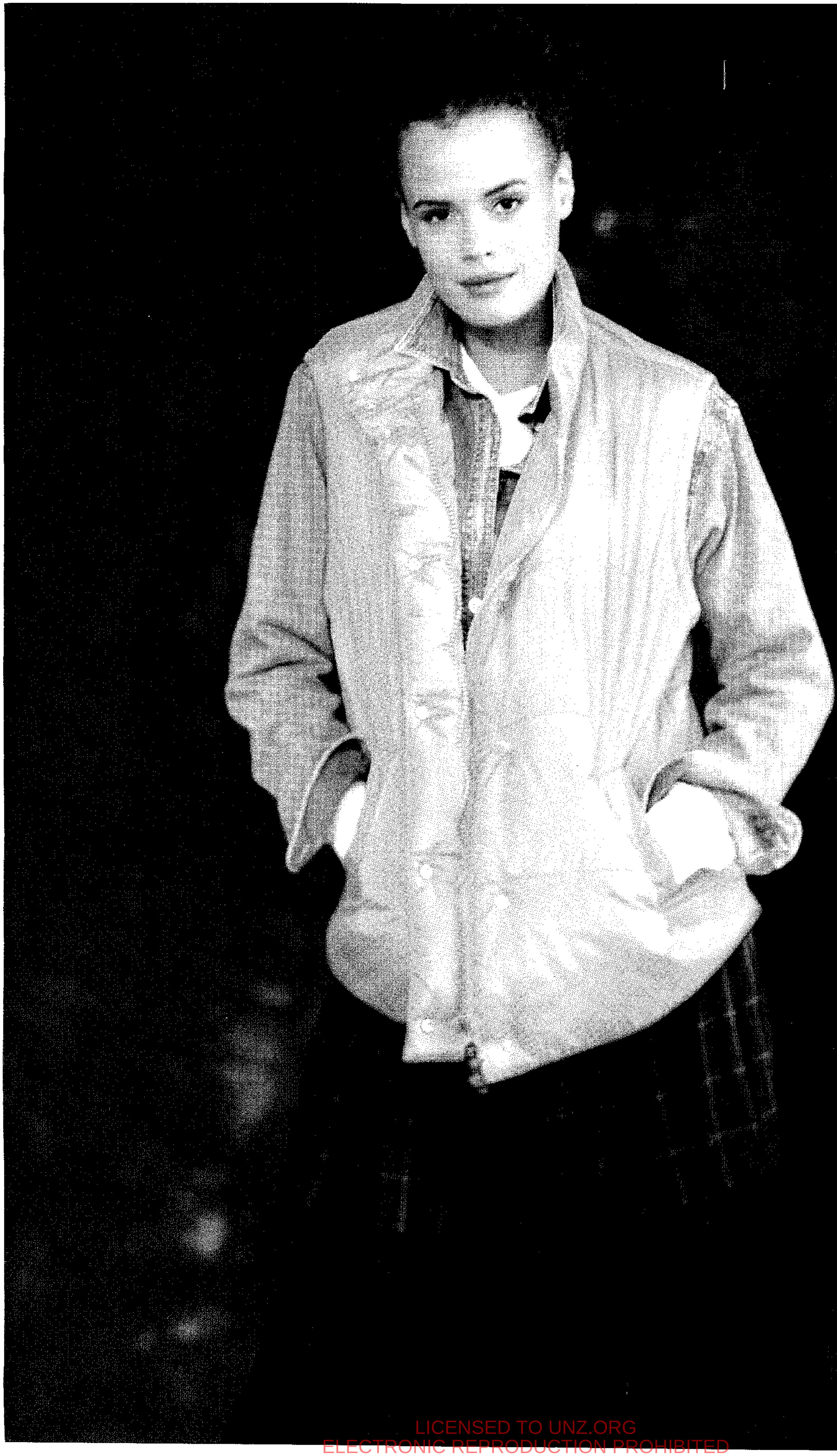
This season the jacket takes over, getting you to work in style. It's more relaxed. More updated

Casual WORKS!

with fake fur and quilting. So if you're serious about getting casual we've got you covered.

LIZSPORT BY LIZ CLAIBORNE
Black nylon jacket with faux fur collar, $140. Red mohair vest with belt, $64. White shirt, $46. Black gabardine pants, $66. In the Liz Claiborne Shop on 2 at Herald Square and selected Macy's.

macy's



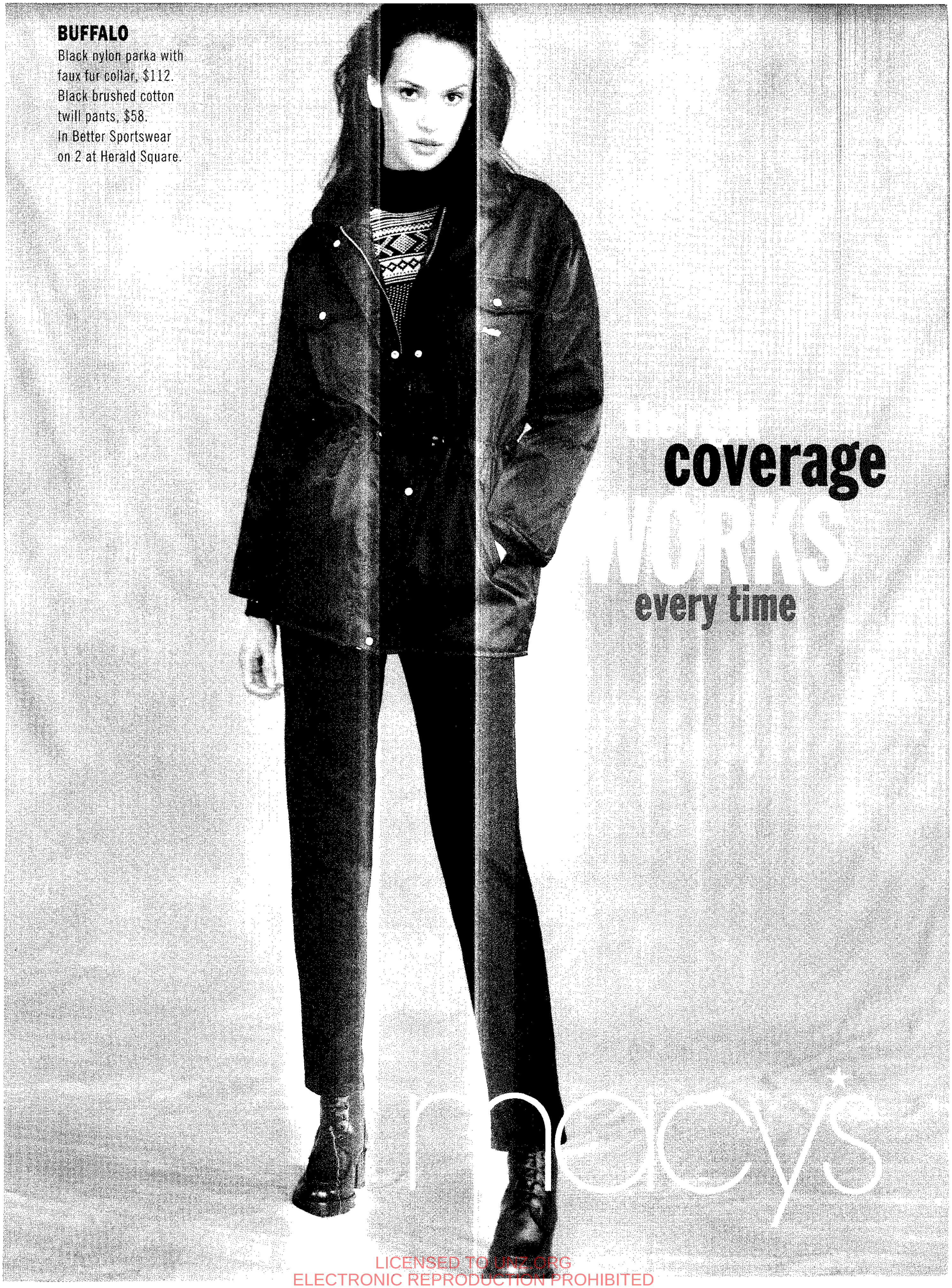
JONES NEW YORK SPORT

Yellow quilted nylon vest, $88. Fitted cotton denim shirt, $48. Long sleeve cotton henley, $38. Navy plaid pleated skirt, $58. In the Jones New York Sport shop on 2 at Herald Square and selected Macy's.

See it live! We'll show you how casual really works in a live runway fashion show featuring fall's must-have career looks modeled by some of the community's most prominent working women. Our host for the evening will be New York Magazine Associate Fashion Editor. You'll enjoy music, refreshments, a gift bag and much more.

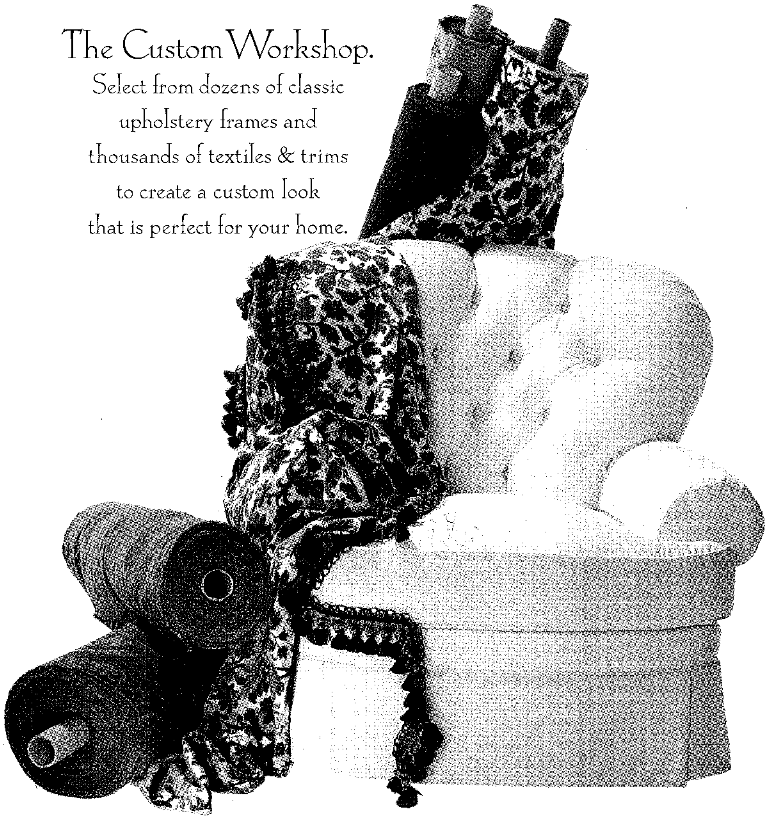
Macy's Manhasset
Wednesday, Sept. 13 at 7pm in Modern Attitudes on the Main Level.

It's complimentary, but please RSVP by calling 516-869-8019.



BUFFALO
Black nylon parka with faux fur collar, $112.
Black brushed cotton twill pants, $58.
In Better Sportswear on 2 at Herald Square.

coverage
WORKS
every time
macy's



Design your own furniture.

The Custom Workshop.
Select from dozens of classic
upholstery frames and
thousands of textiles & trims
to create a custom look
that is perfect for your home.

For a limited time, ABC offers a 10% discount when you
purchase both the fabric & frame from The Custom Workshop.
Delivery is approximately 4 weeks from date of order.

ABC
CARPET
& HOME

2nd Floor. Broadway at e. 19th Street. Manhattan. 212.473.3000 ext. 239.

"Anyone
who wants to hire
an interior designer...
should start by calling
Designer Previews."

– **New York Magazine**

We will show you
the work of more than
100 fine designers and architects
and help you select
those best suited to your needs.

For further information or brochure, please call
212·777·2966 or 800·367·4816

DESIGNER
PREVIEWS

NEW YORK

VICE-PRESIDENT AND GROUP PUBLISHER
Janice Grossman

PUBLISHER
Amy R. Churgin

ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Denise Fierro
SALES DEVELOPMENT MANAGER
Leslie Alphen Picard
RETAIL MANAGER
Jane Schoenholtz
BEVERAGE ADVERTISING MANAGER: Jo Campbell Brand
TRAVEL ADVERTISING MANAGER: Gerald Magit

SALES REPRESENTATIVES
Amy Hochfelder Ball, Trish Considine
Alexis Demetroulakos, Stefanie Feidelson
Catherine Kaiser, Maureen McCarthy, Wendi V. Sanders
ASSISTANTS: Jennifer Flannery, Lark Floresca
Jennifer E. Jacobs, Amy A. McGorry, Patricia Napoli
Julie A. Stephens, Danielle Unterman
ADVERTISING SYSTEMS MANAGER: Karen Norberg

ADVERTISING COORDINATORS
Sharon Y. Quinn, Darrell Washington
CHICAGO MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Globe Media, 810-642-1773
CALIFORNIA: SD Media, 310-551-1067
ATLANTA AND FLORIDA: Stites & Fontaine, 404-491-1419
TEXAS: Tierney & Company, Inc., 214-960-2883
FRANCE/UK: S & R Media, 011-33-1-46-47-90-23
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-48-01-05-58
HONG KONG: Pacific Asia Media, 011-852-834-6128

MARKETING DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES MANAGER: Jana Hollingshead
MERCHANDISING/COPY MANAGER: Dani Rasmus
SPECIAL SECTIONS MANAGER: Angela Gaudioso
SPECIAL PROJECTS MANAGER: Michael Farina
PROMOTION ART DIRECTOR: Laurie Berger
DESIGNERS: Gal Dor, Ilene Segal
PROMOTION ASSISTANT: Kathryn R. Hoffman

RESEARCH DIRECTOR
Eileen Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Nicole Halpern
ASSISTANT TO THE PUBLISHER: Michele L. Romano

GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dolores Martinez
SALES REPRESENTATIVES: Mark Bristow, Theresa Bunce
Kendra Callahan, Chris Lutkin, Kathleen McCarthy
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, MARKETING: Amy V. Lem
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS: Mary L. Paganelli

CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Judy Dill, Maryann McLeod, CPA
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Patricia Adiletta
STAFF: Aubrey Guio, Maribel Lopez

OFFICE SERVICES MANAGER
Mary Ann McCarthy
INFORMATION SERVICES MANAGER: Valerie Taylor
STAFF: Darryl Acosta, Priscilla Hood, Tony Lessa
Joseph Markfelder, Erik Rodriguez
Virginia Spraggins, Sarah Wigfall

K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT: Curtis A. Thompson
VICE-PRESIDENT, OPERATIONS: Brian T. Beckwith
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

Typical New Yorkers

Gays, Asians, prosperous people of color, and others not in the final four—Players, Nesters, Strugglers, and Elders—ask, "What about us?"

I AM A 34-YEAR-OLD WOMAN OF COLOR who according to your classifications as described in the article "A Tale of Four Cities" [by Mark J. Penn and Douglas E. Schoen, August 21] would be considered a "Nester." Your decision to solely classify minorities as the "Strugglers," instead of providing a breakdown and percentage of those polled by race who fit into all categories, gives only a narrow insight into how New Yorkers of color are faring.

The article comes across as a sales pitch to all whites—except the elderly, of course—portraying New York as a utopia that's made just for them. It provides no insight into how diverse New York City has become or how middle- and upper-class African-Americans, Hispanics, and other people of color view the city.

Name withheld
MANHATTAN

PENN AND SCHOEN WOULD HAVE US believe that one must be young and white to be successful and happy in this "melting pot" of ours, and woe to the poor black or Hispanic because we all know they must be single parents and very unhappy! It's no surprise that Penn and Schoen are pollsters to the politicians. They appear to be expert at creating realities neatly packaged to reflect the views of whoever may be paying the bill.

T. G. Teasley
MANHATTAN

ONLY FOUR DIFFERENT TYPES? TOO BAD I'M single, white, and female and make more than $40,000 a year, so I can't be considered a "Struggler." The only playing I do is trying to figure out how to pay my bills every month; between rent, student loans, and just daily living expenses, I'm left with close to nothing. "Player" my ass.

Name withheld
MANHATTAN

I AM APPALLED AT THE BLATANT HETEROsexism of Penn and Schoen's article. According to Census data, there are lesbian and gay couples in every single New York neighborhood, yet the authors of your article could imagine New York City's substantial gay population only as lonely singles. What are lesbians if not nesters? And Chelsea is filled with male couples, many of them long-term.

Marianne G.C. Seggerman
WESTPORT, CONN.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

ALTHOUGH I ENJOYED READING YOUR ARTIcle on typical New Yorkers, I noticed one serious omission. You failed to mention Asians in any of your findings. Please be aware that as of the 1990 Census, Asians compose approximately 7 percent of the entire New York City population (and that number is certainly higher today).

Rebekah F. Lee
MANHATTAN

HOW ABOUT THE ARMY OF HOMELESS? Not chic enough to mention?

Adam Stoler
RIVERDALE, N.Y.

PENN AND SCHOEN'S ARTICLE, ALTHOUGH insightful, does a disservice to "minority" New Yorkers, who must grapple daily with damaging stereotypes. By establishing four categories of New Yorkers, the article has created the unrealistic *perception* that all minority New Yorkers are "Strugglers," make less than $50,000 per year, and live in poor, "dissipated" neighborhoods. Meanwhile, the more affluent married and single white New Yorkers—referred to as "Nesters" and "Players," respectively—make more than $40,000 and are described as well educated and enjoying New York's nightlife.

Thus "minorities" of this city are relegated to a substandard categorical status. Regardless of how well educated they are, how lucrative their jobs, or how often they may enjoy playing tennis, going out to dinner, or attending the theater, they are "Strugglers" and could never be "Players" and rarely be "Nesters," because although they may be single or affluent, they cannot be white. The result is a New York that looks at me, my family, and my community as poorer, less educated, less likely to ever become married, and likely to watch more television than our white counterparts. How does this affect the minority community? Imagine having a job interview with someone who concurs with these conclusions.

Christopher L. White
BROOKLYN

Mark J. Penn and Douglas E. Schoen respond: The groups that were depicted in the article were not meant to cover all New Yorkers but rather large, selected segments that are typical of New York City today. We specifically indicated that many people would not fit neatly within one of these four groups, and we appreciate and celebrate the richness and diversity of those New Yorkers who do not.

YOU CLEVER DEVILS! A DEMOGRAPHIC SEGmentation of magazine covers! We are co-workers and transplanted New Yorkers (one by birth, one not) currently living in the South and enjoying New York vicariously through your magazine. At work, I mentioned the "typical New Yorker" article, describing it as "the one with the family on the cover." "No," said Debbie, "you mean the one with the woman holding a briefcase." Then it occurred to me that the table of contents showed four different "typical" New Yorkers, and we realized that, just like in the commercial, we were both right. My suburban neighborhood received the family issue, while her in-town area got the working woman. This led to a discussion of exactly how much you know about your subscribers (at least you didn't air-brush out the kid on my cover to reflect my DINK [double income, no kids] household). How do you know all these things about us?

Tobie Kranitz
Debra Mercaldo
ATLANTA, GA.

Editor's note: We feel we *do* know you, Tobie (you, too, Debbie), but the four covers of our August 21 issue were mailed to subscribers at random.

Correction The concerts listed in Matthew Gurewitsch's "Fall Preview" article ("Classical," September 11) as taking place at "the Y" are, in fact, at the *92nd Street* Y.

Ye new London time.

9:15 a.m. to Heathrow.

The employee-owners of United know that many of you would prefer to leave New York for London at a civilized hour in the morning.

So beginning September 12, we offer you a 9:15 a.m. flight every day along with four evening nonstops. The best of times to London are on United.

Daily nonstops to London

From	Flight	Departs	Arrival
JFK	908	9:15a.m.	9:20p.m.
JFK	900	6:15p.m.	6:25a.m. +1
Newark	906	7:05p.m.	7:00a.m. +1
JFK	904*	8:55p.m.	9:00a.m. +1
JFK	902	9:55p.m.	10:05a.m. +1

*discontinued 9/23

For reservations, call your Travel Professional. Or call United at 1-800-538-2929. We don't just work here. Come fly our friendly skies.

UNITED AIRLINES

BY ROGER D. FRIEDMAN WITH BETH LANDMAN

INTELLIGENCER

TRUE LIES: WAKING UP TO *SLEEPERS*

How much of author **Lorenzo Carcaterra**'s *Sleepers*—the controversial best-selling "memoir" about the former *Daily News* reporter's hellishly violent childhood in Hell's Kitchen—is true? A whole lot less than previously revealed. *Sleepers* hit man **Tommy "Butter" Marcano,** it turns out, is most likely based not on a boyhood friend of the author's but on **Tommy "Butter" Moresco,** a notorious Hell's Kitchen thug who was murdered in 1983. *Sleepers*'s other "star," killer John Reilly, is said to be modeled on Moresco's friend **Richie Ryan.** Both Ryan and Moresco belonged to Hell's Kitchen's most infamous and dangerous gang, the Westies. Moresco's brother, Bobby, says he'd never even heard of Carcaterra until his book came out two months ago. "Do I resent it?" Bobby Moresco says. "Yeah. Tell him if I ever see him, I'll smack him in the face. Better yet, ask him why no one from the neighborhood remembers *him.*" Despite the doubts, however, *Sleepers*—soon to be a movie starring **Brad Pitt, Dustin Hoffman,** and **Robert De Niro**—continues to scale the best-seller lists. It doesn't hurt that the book's dust jacket features gushing reviews from a cadre of star scribes, including mystery and thriller writers **Elmore Leonard, William Diehl, Jonathan Kellerman,** and **John Katzenbach.** Carcaterra's publisher at Ballantine, **Clare Ferraro,** insists, "We chose quotes to sell the book, and it seems to be working." But as it happens, all the blurb authors have been the happy beneficiaries over the years of rave reviews in *People* from Carcaterra, a regular book reviewer at the magazine, and his wife, **Susan Toepfer,** a reviewer and an executive editor. Toepfer admits that she's reviewed many books by the writers who enthusiastically plugged her husband but insists she sees no conflict. Carcaterra declined to be interviewed for this story. Says Ferraro of the former reporter: "He's been misquoted so many times, he's stopped doing print interviews, just radio and TV."

Brad Pitt:
Sweet dreams?

A ROYAL FLUSH AT BOWERY BAR

Looks like the honeymoon is over for **Prince Pavlos of Greece** and **Marie-Chantal Miller,** whose Hampton Court wedding this summer drew **Queen Elizabeth** and just about every other queen on the continent. Since then, however, the delicate 26-year-old bride has abandoned the Côte d'Azur for less elitist locales—most notoriously, a bathroom stall at the Bowery Bar. Last week, patrons of the restaurant watched in amazement as the princess and two pals packed themselves into a tiny toilet stall and refused to come out. The trio was accompanied by Miller's younger sister Alex, who declined repeated entreaties to join the semi-private fun in the stall and looked as pained as the other women desperately waiting to use the facilities. As the crowd began to grow restless, a voice from the cubicle bellowed that the premises were occupied. Finally, however, the ladies completed whatever it is three ladies do together in a bathroom stall, and giddily returned to the Bowery's main dining room. "We were all just happy to see each other and having a good time," insists one member of the trio. The prince, however, was not amused. After unsuccessfully trying to rein in his new bride, he whisked her off the arm of another man's chair and pulled her out the door.

CLOCKERS HAS NO TIME FOR SWEDLIN

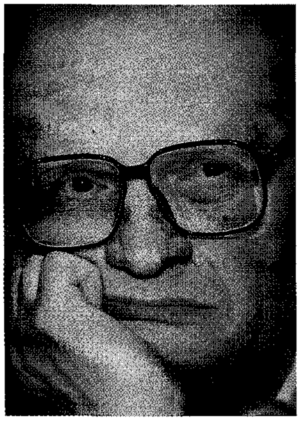
Not all of CAA's former agents have fared as well as **Mike Ovitz** and **Ron Meyer** upon leaving the rarified air of their I. M. Pei–designed fortress on Wilshire Boulevard. Just ask **Rosalie Swedlin.** In June, the former CAA superagent and producer of Spike Lee's *Clockers* was frozen out of hosting a New York VIP private screening of the film. Screenwriter **Richard Price,** director **Spike Lee,** and producer **Martin Scorsese** got the honors instead. "It's become a Spike Lee movie now," Swedlin sighs. "That's what happens." And while *Clockers* promises to jolt Lee's career after his disastrous *Crooklyn* and should be at least a *succès d'estime* for Universal, Swedlin has nevertheless lost her exclusive development deal at the studio, now run by her former colleague, Meyer. "I had some bad luck there," admits Swedlin, who just finished one film for Universal and still has half a dozen projects left over from the old deal. Though insiders claim that Swedlin, who now happily describes herself as "*truly* an independent producer," is about to sign director **Wolfgang Petersen** (*Das Boot, In the Line of Fire*) for a film called *Red Corner,* Swedlin declines to comment.

Anne Rice:
Causing a *Commotion*

ANNE RICE: BIGGER THAN THE BEATLES?

Anne Rice has found a new way to reach her fanatical followers. The author has started publishing a newsletter called *Commotion Strange,* which she personally types by hand. The third privately published

Photographs: top, Steve Finn/Globe Photos; center right, James M. Kelly/Globe Photos; bottom left, Gene Martin/Retna.



Larry King:
The wanderer

Rose and Jacqueline Kennedy:
In happier times

edition was quietly sent to between 1,500 and 2,000 fans late last June. In it, Rice—who initially denounced the film version of *Interview With the Vampire* but apparently had an apostasy after she saw it—gushes about the film's producer, **David Geffen,** and star, **Tom Cruise,** and announces that she's submitted a script for the sequel. She also defends a self-promotional plug she makes at the start of the *Interview With the Vampire* home video. "If you did find this gesture repulsive, let me point out that in America authors of good books (please include me) have a terrible time competing with all the crap created by everybody else in the entertainment business. . . . Is it so terrible to have an author who is as well known as a rock singer, if that author is a good one?" Rice, who lives in New Orleans, will be making a rare New York appearance at Greenwich Village's Three Lives & Co. on September 21 to sign copies of her new bestseller, *Memnoch the Devil.* She'll be dusting off her white wedding dress for the occasion.

TRUMP SAYS NO TO BOULEY BASE

David Bouley may be the hottest restaurateur in New York, but **Donald Trump** doesn't find him quite to his taste. The four-star chef—whose lease on his TriBeCa restaurant is about to expire—couldn't convince Trump to rent him the ground floor of his upcoming hotel in the former Gulf & Western building on Columbus Circle. At least, that's what Trump claims. Bouley could not be reached for comment. "He called over the summer and wanted desperately to lease the space," the developer says. "I turned him down because although he's an excellent chef, I think he's too difficult to work with." Trump says he was particularly concerned about Bouley's ability to provide room service. "It takes six hours to get a meal at Bouley. If guests have to wait more than fifteen minutes for room service, you're in trouble." In any event, claims Trump, there's no shortage of top toques bidding on his 12,000-square-foot space, including two from Los Angeles: **Wolfgang Puck** and the Ivy's **Richard Irving.** As for Bouley, word is that he's set his sights back on TriBeCa, where he's looking to buy a building with **Warner LeRoy,** the new owner of the Russian Tea Room. LeRoy recently confided to friends that he's planning to chuck the Tea Room's intensely non-nouvelle Russian fare for something hipper and is about to hire a "famous New York chef"—someone like, uh, David Bouley?

LARRY'S NEW LOVE; IT AIN'T *WORTH* IT

CHILDS PLAY: Though he recently broke off with sixth-wife-to-be **Deanna Lund,** talk-show host and serial lothario **Larry King** was far from lonely during his recent stint in Los Angeles. He's been seriously dating **Suzanne Childs,** who happens to be District Attorney **Gil Garcetti's** media liaison and constant office companion. Childs was once married to *Jurassic Park* author **Michael Crichton.** But while friends say Childs is smitten, King's confidants in Washington claim that "he's dating lots of different people."

HALF-MAST: It's no wonder the masthead at upscale finance magazine *Worth* is looking a little thin. No fewer than five senior editors and a handful of other staff members have deserted their posts in recent months, including executive editor **Gretchen Morgenson,** managing editor **Gail Horwood,** and art director **Ina Saltz.** "The environment [there] is extremely dysfunctional," gripes one disgruntled source, who claims that editors spend their afternoons surfing the Internet. Insiders blame the exodus on editor-in-chief **John Koten,** whose frequent leaves of absence have reportedly caused many missed deadlines. *Worth* CEO **Randy Jones** defends the rapid-fire turnover: "Change is the very nature of the magazine business," he asserts. But he admits that Koten has spent a lot of time out of the office. "John happens to have two young sons who live in San Francisco," says Jones. "When they come to town, he takes extended vacations."

Sunny von Bulow

SUNNY DAY: Though the Pierpont Morgan Library is billing its new collection of old-master drawings as the **Sunny von Bulow** collection, it turns out most of the drawings were actually purchased by her youngest daughter, **Cosima,** whose dad is none other than **Claus von Bulow.** "Cosima wanted to honor her mother's aesthetic," says the library's director. The opening is scheduled for September 14. Neither Claus nor Cosima plans to attend.

TALES FROM THE CRYPT

Michael Viner just doesn't know when enough is enough. The apparently unembarrassable West Coast publisher of **Faye Resnick** and assorted Simpson jurors is currently embroiled in a nasty dispute with Simon & Schuster over alleged copyright infringement, and is being sued by the **Beatles** for marketing a recording of dogs barking their classic songs. Now he's riled up the Kennedys as well. Next month, Viner's Dove Books is releasing *Iron Rose,* an unauthorized biography of **Rose Kennedy** by the *Post*'s bouffanted busybody **Cindy Adams,** and *Unfinished Lives,* a book in which hack writers imagine what would have happened if dead celebrities had lived on. The most appalling contribution comes from former Washington muckraker **Les Whitten,** who once assisted **Jack Anderson** with his conspiracy theories. In Whitten's revisionist rendering of the Kennedy assassination, JFK lives and Jackie is killed off. Despite suffering brain damage, the president serves out his term, takes time off, falls in love with a blind woman, recovers, serves another term, and dies after a sailing accident. Questioned about the rather dubious taste of his "bio" Whitten bristles. "Is it *your* business?"

Photographs: top, Jim Graham/Gamma-Liaison; center left, Bob Davidoff/Sygma; center right, Patrick Lichfield/Globe Photos.

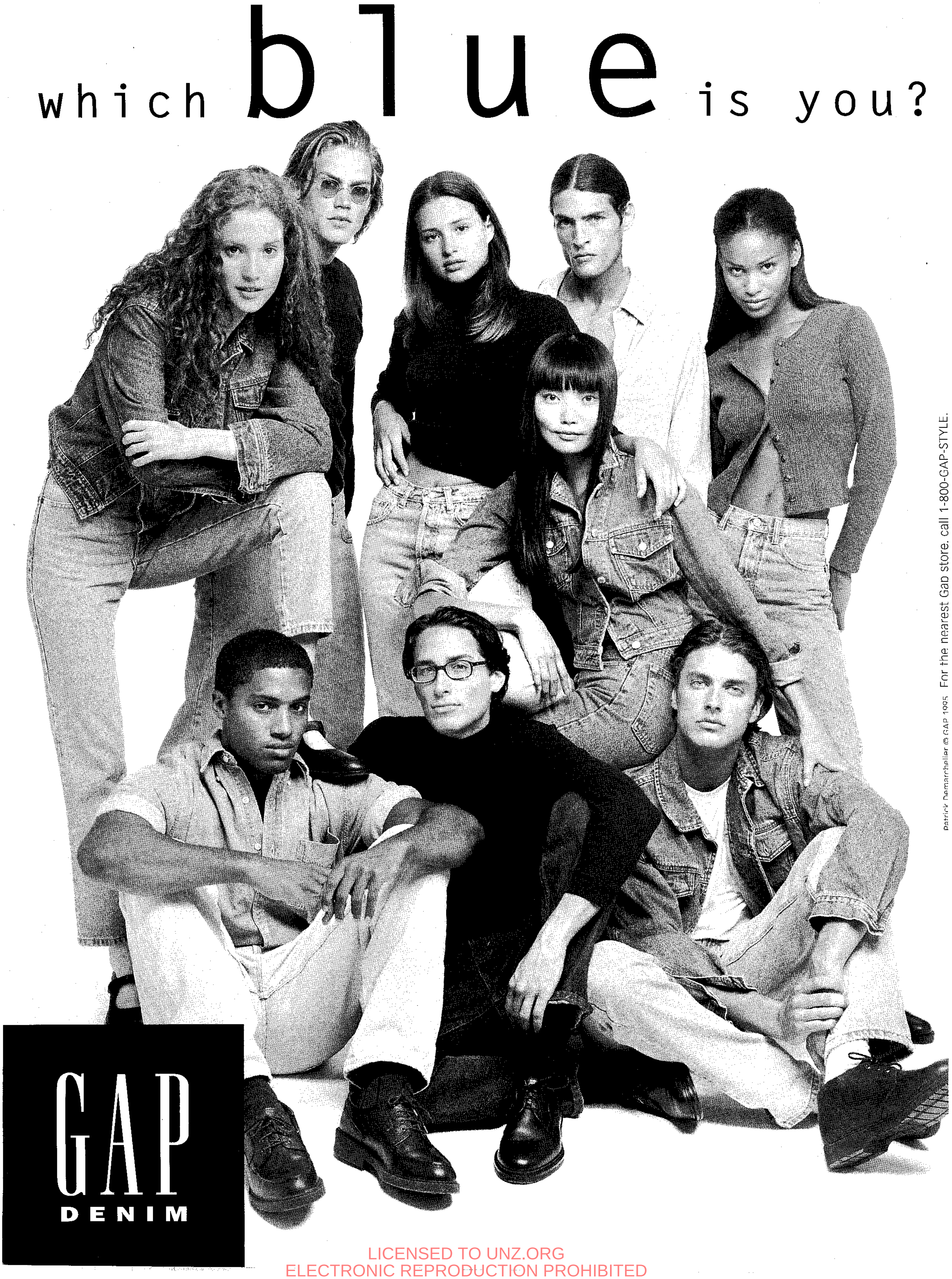
BABY
GUESS
HAIR CARE

GUESS®
U.S.A.

Bloomingdale's

FOR MORE INFORMATION CALL 1800 91 GUESS

ART DIR: PAUL MARCIANO PH DOMINICK GUILLEMOT GUESS®1995


which blue is you?
GAP
DENIM
For the nearest Gap store, call 1-800-GAP-STYLE.
Patrick Demarchelier © GAP 1995

GOTHAM

[illegible] lluted [illegible] or [illegible] ch sp[illegible] vess[illegible] —[illegible] onnegut

THE FRONT PAGE

Our New Blood Sport

The revived death penalty has revived the local tabloids.

An otherwise routine torture-slay story in the *Daily News* last Monday ended with an odd, but soon to be boilerplate, sentence: *As the case was still developing last night, prosecutors were undecided whether the woman's killers could face the death penalty under the state's newly revived capital punishment law.*

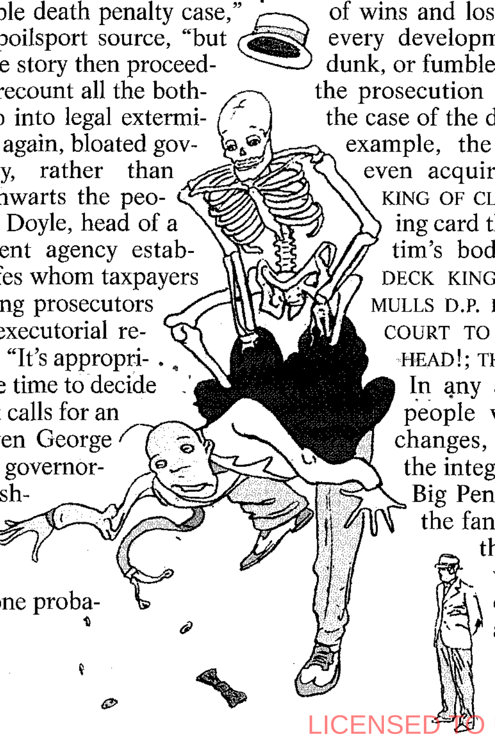
The hunt was on.

Within a day, the *Daily News* had the prey in its sights: TORTURE-SLAY SEEN 1ST FOR NEW DEATH PENALTY. The previous Saturday—a day after New York could legally begin offing miscreants again—the body of a Chinese woman had been found bound and gagged in a Borough Park apartment, one of her fingers cut off and her head crushed beneath a heavy TV set. "This," declared a spokeswoman from the Brooklyn D.A.'s office hopefully, "looks like it's a capital-eligible crime."

By Wednesday, however, the elusive inaugural execution was slipping away: 1ST DEATH LAW CASE—JUST POSSIBLY. "Everyone is jumping on this as a possible death penalty case," the paper quoted a spoilsport source, "but it's all premature." The story then proceeded to dishearteningly recount all the bothersome details that go into legal extermination, and how, once again, bloated government bureaucracy, rather than serving the people, thwarts the people's mandates. Kevin Doyle, head of a whole new government agency established to defend lowlifes whom taxpayers want to kill, was urging prosecutors to dillydally in their executorial responsibilities, arguing, "It's appropriate the prosecutor take time to decide if the crime is one that calls for an actual execution." Even George Pataki, who owes his governorship to capital punishment, lamented, "We don't want to see a long-drawn-out process, but the first one probably will be."

And so, until we can enjoy actual executions—we should live so long—we will have to make do with the various theoretical ones served up by the *Daily News*. (Rupert Murdoch's *Post* has been curiously unenthusiastic in the public-execution hunt; it makes one suspicious that it may be waiting for a tie-in with *The Simpsons'* "Who Shot Mr. Burns?" contest on Murdoch's Fox.) Certainly, the promise of a big payoff at the end will keep the tabloids following capital-qualifying murders long after their once-typical three-story news cycle (gore detailed; grieving family photo op; suspect's mother calls him a good boy); in fact, murder coverage in general, as the O. J. Simpson case has superabundantly shown, is evolving into an ongoing chronicle of wins and losses more akin to sports, every development a home run, slam dunk, or fumble for either the defense or the prosecution team. By inning four in the case of the dead Chinese woman, for example, the alleged murderer had even acquired a sporty nickname: KING OF CLUBS KILLER, after a playing card that was found on the victim's body. (Still to come: COPS DECK KING OF CLUBS KILLER; D.A. MULLS D.P. FOR KING OF ♣; SUPREME COURT TO ♣ KING: OFF WITH HIS HEAD!; THE KING OF ♣, TRUMPED.)

In any sport, there are always people who grouse about rule changes, saying they undermine the integrity of the game. But the Big Penalty was something that the fans wanted. And now that they've got it, death is a whole new ballgame, one that even the folks at home can play.



Photographs: top, Richard B. Levine; center, Jeff Harris; bottom, Photofest; illustration by Istvan Banyai.

NO SERVICE WITHOUT A SMILE "Aren't you an *American*? Can't your *read*? There are signs all over the place."—on-duty MTA employee, sitting on a bench reading a novel at the Canal Street stop of the N and R lines at 1 A.M. last Thursday, when asked why she didn't inform the half-dozen people waiting for a train to Brooklyn that there were no more trains to Brooklyn. In fact, there were no signs, and besides, the man sitting next to her was blind.

GRATE MINDS "We were working on our issue and someone brought it in. But I had never heard of it before, nor had anyone else around here, and the last time I looked, I don't think they're a competitor," *GQ* editor Art Cooper told *New York*, when asked why his 31-page "Cheese Nation" package in August bore a striking resemblance to the June/July "For the Love of Cheese" issue of San Francisco's Gen-X *Might* magazine.

A GROWTH INDUSTRY "Artists have a lot more drama in their life on a normal basis. I will be helping them get beyond blocks and performance anxiety and dealing with financial insecurities, helping performers deal with injuries and get in touch with their unconscious. The more in touch they are, the better their work is."—Nina Wiener, holder of a master's in social work and former Twyla Tharp dancer, who now offers "Low-Cost Psychotherapy for Artists" in her Brooklyn office

John Kennedy, lower left.

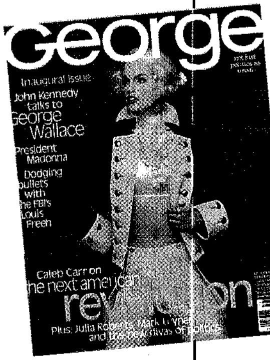
Photograph by Barry Munger.

Media

GEORGY GUY

FOURSCORE REPORTERS, THIRTYSOMETHING camera crews, as many photographers, *USA Today*'s Jeannie Williams in a society-lady hat, and many, many security guards sit and stand around a domed room in the Federal Building downtown awaiting the arrival of a neophyte editor and his new magazine, *George*. "I didn't know there were this many female reporters in New York," says one *Wall Street Journal* reporter. "I didn't know there were this many female reporters in the *world*."

In keeping with the hip-wonky nature of the new publishing venture, piped into the room is a stream of eclectic political pop-music references: Madonna's "Express Yourself," the Seekers' "Georgy Girl," Public Enemy's "Don't Believe the Hype," even "Movin' On Up," the theme song from the seventies sitcom *The Jeffersons.*


George
Inaugural Issue
John Kennedy talks to George Wallace
President Madonna
Dodging bullets with the FBI's Louis Freeh
Caleb Carr on the next american revolution
Plus: Julia Roberts

In due time, the editor arrives, along with his magazine's executive publisher and co-founder, Michael Berman, and David Pecker, president, CEO, and COO of Hachette Filipacchi Magazines. First there's some fairly unnecessary business—Pecker says the bimonthly *George* will go monthly in December 1997—and then, finally, Berman gets around to the reason everyone has come.

"I feel a little bit like Barry Manilow right before introducing Bruce Springsteen," he says before unfortunately shifting metaphors and joking, "Being John Kennedy's partner is a lot like being Dolly Parton's feet. It's nice but you tend to get overshadowed."

John Kennedy looks over the crowd, flashes that smile, and speaks clearly into the mike: "I don't think I've seen as many of you gathered in one place since they announced the results of my first bar exam." He gets huge press-corps laughs, just like his father used to.

This sort of glitz and frenzy should have been expected, but it's not what Kennedy and Berman seemed to intend in the original prospectus and business plan for *George* they circulated back in 1993. That magazine would be a "monthly consumer magazine focusing on the human element of politics. *George* owes not only its name but its spirit to the Father of our country." Kennedy promised merely a modest 29 pages of advertising and a *New Republic*–level 125,000 circulation (mostly through direct mail), and, well bred to the last, made no mention of the publicity he himself—the hunkiest living relic of Camelot—would surely attract.

The *George* that will hit the streets in two weeks, however, is an advertising-packed (a record-breaking 175 pages), mass-marketed (projected 500,000 distribution) bimonthly featuring Cindy Crawford in a white powder wig and the same outfit Washington wore crossing the Delaware (except for the bare midriff). And while the proposal promised to "make accessible all facets of our political culture to a wide audience," that did not seem to refer to supermodel Crawford and designer Isaac Mizrahi on the topic "Why is Washington the capital of crimes against fashion?" Nor did the statement "For die-hard political junkies, *George* will also be a must read" seem to forebode Madonna writing that if she were president, "Howard Stern would get kicked out of the country and Roman Polanski would be allowed back in."

"Yes. No. We're only good friends. None of your business. Honest, she's my cousin from Rhode Island. Maybe someday, but not in New Jersey," John Kennedy said, charmingly answering all the personal questions before anyone asked. Ever coy, he's left nuts-and-bolts interviewee chores to partners Berman and Pecker; *George*'s advertising campaign, no doubt to the chagrin of Hachette Filipacchi's marketers, won't feature his name or his likeness. His only no-interview exceptions thus far have been *Advertising Age* and fellow Hachette publication *Elle,* in whose current issue John-John and Berman lead the "*Elle* 25," the fashion magazine's "legends of the fall," a list that includes Lisa Loeb, Jane Austen, and the cast of *Central Park West.* Oh, and he is also appearing in an episode of *Murphy Brown* next Monday night, the exclusive inside story of which is featured on the cover of the current issue of *TV Guide.*

In the *Elle* interview, Kennedy reveals that he took a seminar on magazine start-ups, where he was informed that there are two magazine subjects that don't lend themselves well to advertising—religion and politics. And indeed, there wasn't much interest in backing even a JFK Jr.–edited political magazine until Hachette stepped in with a $20 million commitment. Kennedy is quick to calm potentially boycotted advertisers by insisting that *George* will remain

The Rhetorical Brush Strokes of Bill Kunstler

"Most lawyers take cases they should win, and when they lose they blame the system," said Ronald Kuby last week, three days after his law partner and mentor, William Kunstler, died of a heart attack at age 76. "Bill always took cases that he should have lost. But when you lose, the idea is always to make the *system* pay. You erode the public perception of fairness in the case, so people say, 'Okay, the government won, but they won in a loathsome way.' You make people *ashamed* of their government." Yes, and when that didn't work for Kunstler, he was at least quotable. And it didn't work quite frequently, especially the past two decades. Still, as his autobiography *My Life As a Radical Lawyer* reminds us, he was a verbal El Greco—if not a Surrealist—in painting the Big Picture, able to expand the frame of a case to where it included ourselves, everyone, America. ALEX WILLIAMS

CASE	ARGUMENT	VERDICT
Harlem Five, 1966. **Five black youths were accused of plotting to steal arms from local armory and blow up various bridges in New York City.**	*"The entire case was part of a plan to arouse the public so that it would be willing to tolerate police brutality during the racial rebellions expected that summer."*	**Acquitted.**
Chicago Eight (later Seven), 1968. **Counterculture activists charged with orchestrating the anti-war protests at the Democratic National Convention.**	*"The eight defendants were not targeted because they were members of a cohesive group. . . . Each . . . stood for a particular threat . . . the government wanted to eliminate."*	**Acquitted of conspiracy to incite a riot. Five—including Abbie Hoffman, Jerry Rubin, and Tom Hayden—were convicted of the lesser charge of intending to organize, promote, or incite a riot.**
The Siege at Wounded Knee, 1973. **Seven Native American leaders charged with conspiracy to illegally occupy federal land.**	*"Native Americans have claimed a large geographic portion of this country, including some of the land's richest mineral deposits. Corporate America . . . stands to lose enormously if the Indians ever regain a fraction of their homelands."*	**Charges dropped.**
Joseph Bonnano, 1985. **Reputed head of the Bonnano crime family charged with failing to honor a subpoena in another mob trial.**	*"This country has a long tradition of bias against Italian-Americans. . . . If your last name ends in a vowel, you're immediately suspect."*	**Guilty; sentenced to 5 years, later reduced to a year.**
Wayne Williams, 1985. **Appeal of black man tried for the murder of two black youths in Atlanta thought to be among 29 slain by a serial killer.**	*"A decision not to prosecute any Klan members was reportedly made at the top level of state government. . . . The rationale . . . was that any prosecution of Klan members would bring on a race war."*	**No decision was made on the *habeas corpus* petition Kunstler filed to free Williams.**
El Sayyid Nosair, 1991. **Arab émigré accused of killing radical Jewish leader Meir Kahane at a rally held at a midtown hotel.**	*"If Nosair did kill Kahane, it was a political assassination. And a political assassination of the right person is not something I would always describe as wrong."*	**Jury acquitted Nosair of murder, but convicted him on gun possession, coercion, and assault.**
Khalil Sumpter, 1992. **Fifteen-year-old Brooklyn youth accused of killing two classmates at Brooklyn's Thomas Jefferson High School.**	*"The school [is] somewhat the villain because of its negligence in not having metal detectors in place."*	**Sumpter was convicted of manslaughter and sent to a juvenile facility.**
World Trade Center Bombing, 1993. **Sheik Omar Abdel Rahman and twelve other defendants charged with plotting terrorist attacks against various New York landmarks including the World Trade Center.**	*"Bombing the World Trade Center was crazy and I don't condone it. I can, however, understand why someone would want to bomb it. . . . The building is a monument to American . . . capitalism."*	**Kunstler and law partner Ronald Kuby were removed from the ongoing trials due to a conflict of interest.**
Long Island Rail Road shooting, 1993. **Colin Ferguson charged with the murder of six Long Island-bound commuters.**	*" 'Black rage' was the catalyst for the insanity. He snapped and it was tragic for the victims and Ferguson."*	**Ferguson, who dropped Kunstler and acted as his own attorney, was convicted on six murder counts.**

Photographs: top to bottom, AP/Wide World; UPI/Bettmann(2); Francis M. Roberts.

nonpartisan: “Uncle Ted said, ‘John, if I’m still talking to you by Thanksgiving, you’re not doing your job.’ ”

Kennedy has a grace and polish reminiscent of his father, but as evidenced by many parts of his lengthy speech, he is no Jack Kennedy. “Politics isn’t dull—why should a magazine covering it be?” he said, introducing dull boilerplate about politics. “Politics is about personalities and ideas. Politics is about triumph and loss. Politics is about the pursuit of power and the price of ambition. . . .”

George is nevertheless better than anybody could have expected, with a high-low mix of subjects and writers: Patrick Kiger’s article on Senator Ben Nighthorse Campbell; Mim Udovitch’s take on Candace Gingrich, Newt’s lesbian half-sister; ex-junkie poet Jim Carroll on the film *Kids;* Kennedy’s own Q&A with George Wallace; Paul Alexander’s look at Time Warner and the gangsta-rap issue; a selection of classic David Kennerly White House photos. All this and much more is mixed in a snappy graphic blender, with a fat handful of chichi advertisers thrown in.

The idea of doing a glammy political magazine for the masses is also an interesting, if experimental, one. *Rolling Stone* did put Bill Clinton on the cover, the September *Vanity Fair* has those charming revelations about Newt Gingrich, and when Clinton wants to flack for his youth anti-smoking campaign he turns to MTV’s Tabitha Soren, not C-SPAN. “The objective is to get away from the sober and self-conscious aspects of conventional political reporting,” says *George* the proposal, “and make politics a little more hip and a lot more fun.”

Miss New York Helen Goldsby.

This would be where Cindy and Herb Ritts come in. The original proposal gives little to expect a magazine occupied by Madonna, Cindy, Nirvana’s Krist Novoselic, or Julia Roberts. Original ideas for features (for September 1993 to June 1994) included “The Morning After: Kimba, Zoe, Lani, Et Al.”; “Hollywood and the White House: How New Is It Anyway?”; “When the Principle Poses No Obstacle: Profile of a Hired Gun”; “Drugs and Literacy: Are We Just Saying No?”; “Virginia’s New Face: A Profile of George Allen Jr.”; “Is Anyone Still Conservative?”; “Lobbyists: Personal Trainers of the ’90s?”; “The President’s Speech Writers”; and “Robert Boorstein: Profile of a Manic-Depressive.”

Kennedy calls upon a male reporter from Boston. “I have to ask,” he says, “What is your home phone number?” John-John just laughs. MARY HUHN

State

HOW TO SUCCEED IN BEAUTY WITHOUT EVEN CRYING

OVER THE PAST TWO MONTHS, HELEN Goldsby has been to a lot of New York’s small towns and cities. She has smiled gracefully during Rotary Club dinners and even met with a politician or two. Goldsby has, in fact, made appearances pretty much everywhere that Miss New York State 1995 should before heading down to Atlantic City to represent the state in this week’s Miss America Pageant. Everywhere, that is, except the town that gave her her crown.

“I tried [to arrange it] for a while,” says the 24-year-old Juilliard-educated beauty queen, “but I kept on getting hung up on.” It seems that ever since Goldsby won the Miss Orange County Beauty Pageant in March, which qualified her for the Miss New York State Pageant, which she won in June, the folks in Orange County have been in an uproar. The county consumer-affairs department investigated the beauty pageant for fraud; a group of citizens demanded that the district attorney initiate an inquiry into possible criminal activity on the part of the organizers (the D.A. declined); and the local newspaper proclaimed the contest “Beautygate.” Miss Orange County, it turns out, is from Brooklyn.

She’s also a highly experienced pageant competitor. In 1993, she qualified for Miss North Carolina; in 1994, she won Miss New York City; and eight months ago, she came in second in the Miss Greater New York contest. Most of her competitors for Miss Orange County, on the other hand, had never been in a pageant before; this was the first contest held in the county in eighteen years.

“She made us look like a bunch of farmers,” gripes Jack Nyahay, whose daughter came in second. “She knew *exactly* how long to be on the stage in the swimsuit—fifteen seconds,” remembers Melanie Krom, a 17-year-old runner-up. Goldsby, she says, also knew some tricks of the trade—like the way a spritz of hair spray makes a bathing suit cling. “None of us knew that stuff.”

When Goldsby grabbed the Orange County crown and another Brooklyn woman walked away as Miss Sullivan County, locals were outraged, but “those were the rules,” says Barbara Lagese, the woman who put together the contest. Lagese maintains that *all* participants signed contracts identifying the contest as a regional event and that everybody should have known that there might be contestants from New York City. “It wasn’t in my power to change the rules. That’s the way they do it. They [the pageant organizers] want the best person to represent New York State so New York State will win Miss America.”

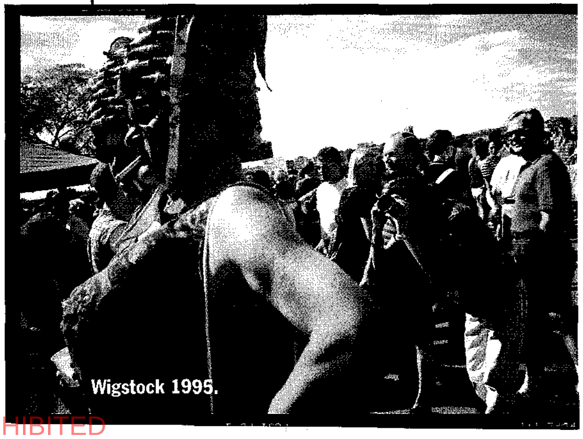
Nevertheless, it was ugly in the gymnasium of the Valley Central High School building from the minute they announced Goldsby the winner, a local paper reported. A fight broke out, the curtain was dropped immediately, and somebody shouted “Rigged.” The paper also reported that a cross was burned on Lagese’s lawn a few days later (Lagese denies this). Goldsby was one of only two black contestants.

Goldbsy says she has been way too busy rehearsing for the Miss America Pageant in the past few weeks to worry about her constituents’ behavior. She probably won’t visit Orange County any time soon, though. “They burned a cross. What else do I need to say?” ED SHANAHAN

Culture

MAINSCREAMING

A BENEVOLENT SUN SHONE DOWN ON Wigstock, the once-tourist-free annual gathering of drag performers and the men who love them. But what with all the exposure—the fabulous documentary, that cheesy Patrick Swayze vehicle—the event has had to move from Tompkins Square Park to a larger venue. The piers at Christopher and West Streets, said hostess Lady Bunny, “are just so long and thin, and we like them long and thick.” She spoke from the far end of the space, on a large stage with a huge projection screen and advertisements for sponsors including M.A.C Cosmetics, the Flamingo East restaurant, *Out,* and *Homo Extra.* The piers were lined with booths selling hot dogs, beer, and *The*


Wigstock 1995.

Photographs: top, AP/Wide World; bottom and right, Greg Miller.

Drag Diaries (Chronicle Books). There was also an EMERGENCY FLUFF-UP booth, sponsored by the meat-district bistro Florent.

There were, of course, drag queens in all shapes and every size, but with an estimated 50,000 in attendance, there were definitely fewer queens per capita this year. "I remember when I was just surrounded," said a woman in a platinum wig and an enormous feather boa, with some annoyance.

Alongside two Liza Minnelli impersonators (one pushing the other in a wheelchair), the *faux* Courtney Loves, the old-school drop-dead-glamorous leopard-skin divas, there were plenty of dazed straight people that tour buses had disgorged onto the piers. There was even a lost child. "She's carrying flowers," said Lady Bunny from the stage. "I hope she's a girl, or she'll grow up to be one."

Have the squares ruined Wigstock? Will it go the way of the Halloween parade, with Wall Street trainees draining the dragon on Christopher Street? Well, the Lady Bunny, who was in top form, a dazzling display of quick wit and one-liners, welcomed everyone, "gay and straight." But she couldn't resist a few digs at drag co-opters Swayze, Wesley Snipes, and John Leguizamo, stars of "that little movie" *To Wong Foo, Thanks for Everything, Julie Newmar*. And her act was just as filthy as ever; she sang a song that, she said, put a certain word back in "country." There were big gaps between sets, and some minor technical difficulties, but Hedda Lettuce was worth the wait. Her dead-on rendition of "Another Chelsea Day," to the tune of Desiree's ubiquitous hit, featured wicked new lyrics about getting stoned in place of the New Age pep talk of the ostentatiously well-balanced pop star.

In the crush waiting to cross the street, a drag queen wearing a three-foot headpiece laced with razor wire stood imperiously. "That is dangerous," said a woman whose red hair was wrapped around pieces of curled coat hanger for an antennalike effect. "I'm going to stand over here," said a cop, backing away. CHRISTINA KELLY

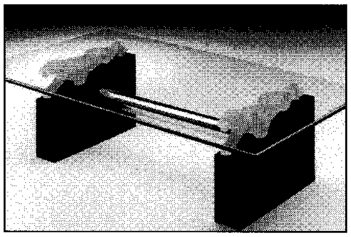
Eureka!
(yoo•rē'kə)

1. An exclamation of achievement.
2. That's what you'll say -- when you see the incredible savings on furniture, decorative accessories, antique reproductions & gifts at...

Goldmans 1st Year Anniversary Celebration!
Sunday, Sept. 10th thru Sunday, Sept. 17th.

Come celebrate our 1st Year Anniversary with Free Gifts, Delicious Refreshments, and Daily Raffles.

Plus...you'll save an EXTRA 10% OFF our already low everyday prices on treasures from around the world.



Sleek Exotic Panther Cocktail Table
Frosted/Black Lacquer
(also available Gold Leaf/Black Lacquer)
Sold Elsewhere $2,000
GOLDMANS PRICE $1,325

GOLDMANS TREASURES
655 6th Ave(at 20th St.) NYC • (212) 924-4900
Sun. 11-6, Mon.-Thur. 10-9, Fri. 10-2, Closed Sat.
THE FINEST HOME ACCESSORIES FROM AROUND THE WORLD!

Unfortunately, Not All Body Improvements Can Be Achieved Through Diet Or Exercise.

Sit-ups. Step classes. Low-fat diets. Sometimes all of the effort in the world can't flatten your belly or tighten your buttocks.

Nor can exercise or diet remodel your nose or eliminate wrinkles. However, plastic surgery offers results with a lot less inconvenience or expense than you might have imagined.

So call 472-3300 for a free consultation with our caring, experienced Board Certified Plastic Surgeon. And let us improve something more important than your face or figure. Your self-image.

The Constructive Surgery Center℠
110 East 66th Street, New York, NY (212) 472-3300

© 1995 Office Management Systems Inc.

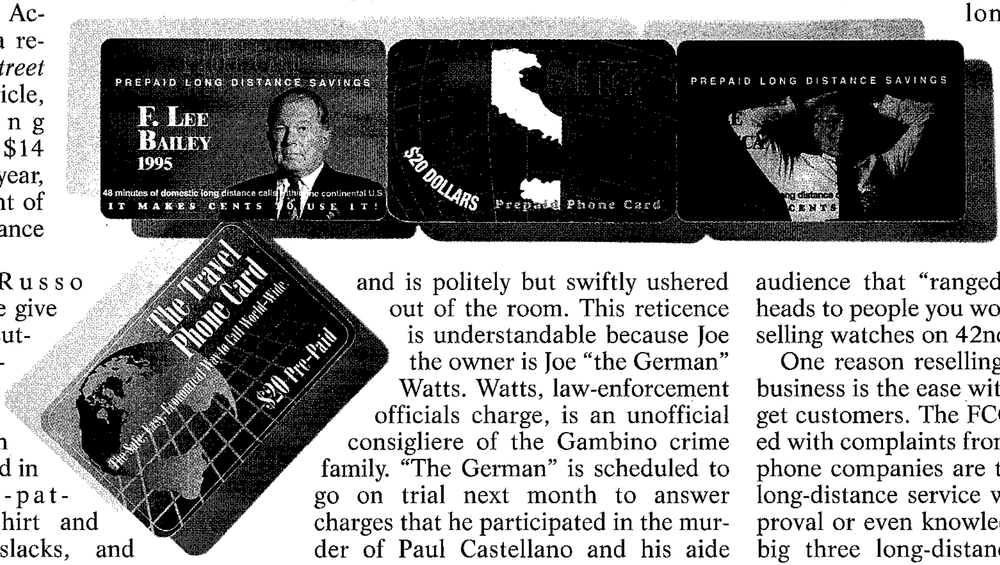
THE BOTTOM LINE JOHN CONNOLLY

Iacocca's New Gig

All sorts of interesting characters are getting into long-distance-phone-call "reselling," an unnoticed and virtually unregulated $14 billion business.

'WE ARE GONNA DESTROY AT&T," declares Vinny Russo, the sales manager of the prepaid-phone-card division of the Manhattan-based Communications Network Corp., one of the newest providers in the burgeoning long-distance-telephone service "resale" market.

Sure, Russo may sound a bit bluff, but "reselling"—in which a company buys long-distance time in bulk from AT&T, MCI, or Sprint and retails that time to consumers at a putative discount—is one of those hugely profitable businesses that sprout out of tiny loopholes created when vast industries are deregulated. According to a recent *Wall Street Journal* article, reselling brought in $14 billion last year, or 20 percent of all long-distance revenue.


PREPAID LONG DISTANCE SAVINGS
F. LEE BAILEY
1995
48 minutes of domestic long distance calls in the continental U.S.
IT MAKES CENTS TO USE IT!
$20 DOLLARS
Prepaid Phone Card
PREPAID LONG DISTANCE SAVINGS
The Travel Phone Card
The Safe, Easy, Economical Way to Call World-Wide
$20 Pre-Paid

Vinny Russo doesn't quite give off that cutting-edge-of-the-information-revolution vibe. Dressed in a leopard-pattern silk shirt and Sansabelt slacks, and telling me about how "within a year we will have machines in every bar, restaurant, and store in the city" as we sit, along with two of his associates, in their magnificently appointed conference room high above Pennsylvania Station, Vinny is a touch more old-school.

Russo's company does, however, seem to have caught on to a universal truth of nineties marketing: Slap a famous person on it, and it will sell. His company is pioneering a heretofore underexploited niche: the celebrity prepaid phone card. You can buy a CNC phone card in denominations of $10, $20, and $40 emblazoned with the expansively happy mug of Lee Iacocca. There's another, even more strangely adorned with the authoritative visage of F. Lee Bailey, who apparently found enough time off from defending O. J. Simpson to pose for Vinny and his colleagues. "Both of them are involved with the company," Russo says, "and we go back with Lee [Iacocca] a long time." Neither Bailey nor Iacocca responded to repeated requests for comment.

A few minutes later, the door to the conference room opens and a nattily dressed gentleman walks in. He is greeted with theatrical air kisses by my three hosts. Russo immediately identifies me as a writer, but the gentleman is simply introduced as "Joe, the owner," and is politely but swiftly ushered out of the room. This reticence is understandable because Joe the owner is Joe "the German" Watts. Watts, law-enforcement officials charge, is an unofficial consigliere of the Gambino crime family. "The German" is scheduled to go on trial next month to answer charges that he participated in the murder of Paul Castellano and his aide Tommy Bilotti in front of Sparks Steak House in 1985 and then offed Gambino family member Thomas Spinelli, who had been cooperating with Feds investigating the Sparks murders. Watts was fingered as a backup shooter in the Sparks killings by Sammy "the Bull" Gravano during the trial of Gambino don John Gotti in 1992. Watts is also charged with conspiracy in a 1989 murder.

(Russo last week denied that a person named Joe Watts is connected with the company, identifying the owner as "Wally." When I told Russo that Watts himself had suggested that I speak to him, Russo said, "That can't be right; you must have talked to a different Watts.")

Officials say that before Gotti was shipped off to Marion, Illinois, for a few hundred years, he employed Watts—whose German ancestry precludes his ever becoming a "made man" in the mob—as a top financial adviser.

It's no coincidence that a man like Watts would end up in a business like reselling. Ever since the government deregulated the long-distance-phone business in the eighties, the Federal Communications Commission has resisted imposing any restrictions that would dampen competition in the $70 billion–a–year long-distance market. As a result, just about anyone can become a long-distance reseller. Barbara Esbin, an FCC attorney, says she remembers speaking to a prepaid-phone-card group last year and facing an audience that "ranged from the Bellheads to people you would expect to see selling watches on 42nd Street."

One reason reselling is an attractive business is the ease with which you can get customers. The FCC is being flooded with complaints from customers that phone companies are taking over their long-distance service without their approval or even knowledge. Though the big three long-distance companies—AT&T, Sprint, and MCI—have long been accused of engaging in this practice, called "slamming," many of the recent complaints are directed at smaller outfits that use hard-hitting telemarketing pitches and misleading junk-mail solicitations to lure customers. The unwitting phone users are then hit with huge long-distance bills. The practice, the *Journal* estimates, costs customers roughly $100 million a year in unwanted billings. Because regulations are so lax, the customer has little to no legal recourse. However, 25 states are now in the process of passing legislation to

Photograph by Jeremy Shatan.

SEEMS OUR MOST ORIGINAL IDEAS

ARE RECYCLED.

Bluer sky, greener grass, cleaner air. These are elements we see in the vehicles we're developing at FORD MOTOR COMPANY. Like the Synthesis 2010. A car whose body is made of 100% RECYCLABLE aluminum. Which is just as strong as steel, yet gentler on the gas pump. Today, Ford is an industry LEADER in aluminum fabrication and RECYCLED plastics. It's all part of our continuing effort to build ENVIRONMENTALLY RESPONSIBLE cars that combine even better fuel economy and HIGH RECYCLABILITY. We believe this visionary thinking, powered by the latest technology, will make cars and trucks safe on the road and the ENVIRONMENT. Which has always been our original idea.

◆ FORD ◆ FORD TRUCKS ◆ Ford ◆ LINCOLN ◆ MERCURY ◆

QUALITY IS JOB 1℠

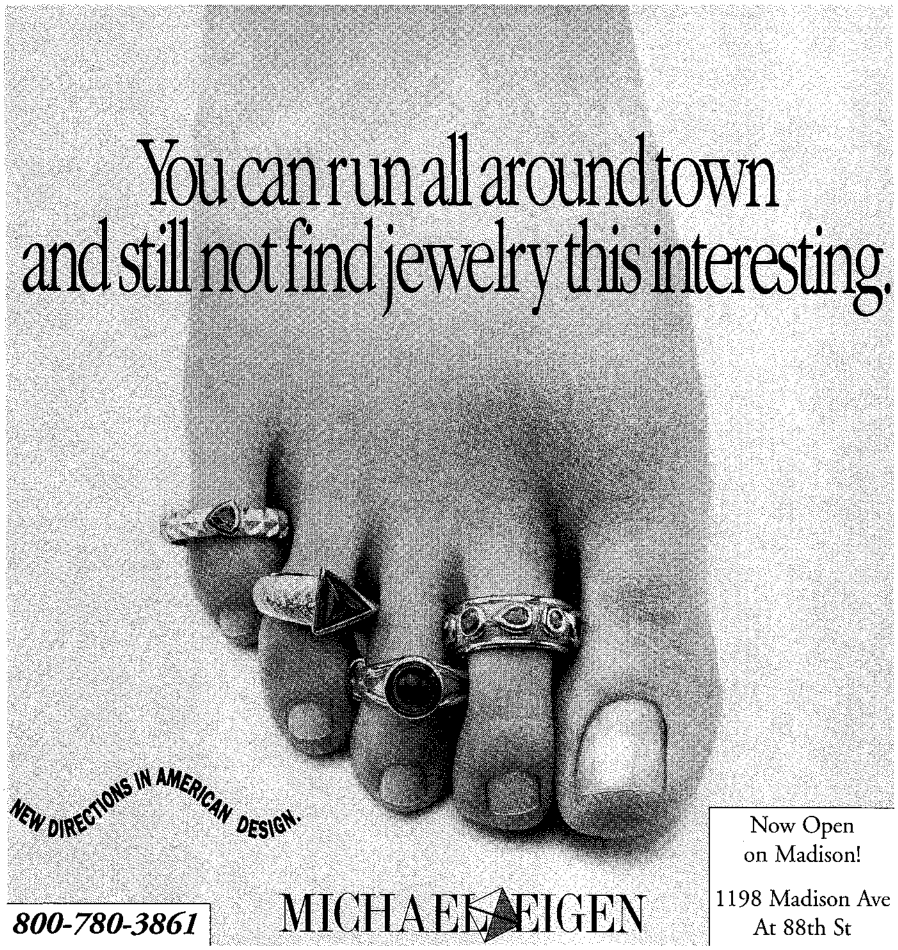
force resellers to obtain the explicit approval of customers before taking over their long-distance service.

Communications Network Corp., like many other resellers, sells prepaid phone cards, which are the size of credit cards and allow the buyer a set number of telephone minutes at a set amount per minute depending upon the area code called. The card lists an 800 number and a personal-identification number that permits the buyer to gain access to his newly purchased long-distance account. "With our card, you can call anywhere in America for 13 cents a minute," Russo says. "Let AT&T top that."

AT&T certainly can't top CNC's Watts for local color. Holding court at his then-regular Thursday-night hangout, the now-defunct East Side Euro-boite Rouge, one evening last winter, Watts celebrated his birthday inside a roped-off area near the dance floor, which was manned by three refrigerator-size bodyguards. A number of known mobsters came by to pay their respects as Watts, resplendent in a bright-blue silk suit with a white shirt that had those collars with the incredibly long points, sipped white wine. A waitress was overheard telling a friend, "When Joe drinks white wine, everyone drinks white wine."

It is certainly possible that Joe Watts's investment in CNC, estimated at $15 million, is simply a legitimate business venture, and no allegations of wrongdoing have been directed at the company. But a Manhattan assistant D.A. who has been looking into CNC says, "The long-distance-telephone business is a prime area for illegal activity. It is a cash business and is loosely regulated, the perfect business for the mob." A police official explains, "The city's ban on cigarette machines in bars and restaurants a few years ago put a number of mob guys on welfare. These guys can't wait to start putting their phone-card vending machines where the cigarette machines were."

Which brings us back to Lee Iacocca and F. Lee Bailey and their mysterious new roles as phone-card pitchmen for a company apparently headed by an indicted mobster. Bailey, it turns out, is Watts's attorney in the pending murder-conspiracy case. Russo did not say whether Bailey was being paid for providing his face to the phone-card endeavor. He also had no explanation for Iacocca's involvement with the calling cards, but he did say that the former Chrysler chairman is getting something out of the deal. Says Russo: "We gave Lee a thousand of our $40 phone cards." ■


You can run all around town and still not find jewelry this interesting.
NEW DIRECTIONS IN AMERICAN DESIGN.
800-780-3861
MICHAEL EIGEN

Now Open
on Madison!
1198 Madison Ave
At 88th St

the *fall* SALE

Ethan Allen's design professionals are

at your service

Whether you need a supportive sounding board for your own ideas or someone to tackle your interior design scheme from top to bottom, we're at your service. With our exclusive Complimentary Design Assistance you'll get great design ideas from our respected and experienced interior design professionals. So, hurry in and takeadvantage of our service and great prices during our Fall Sale.

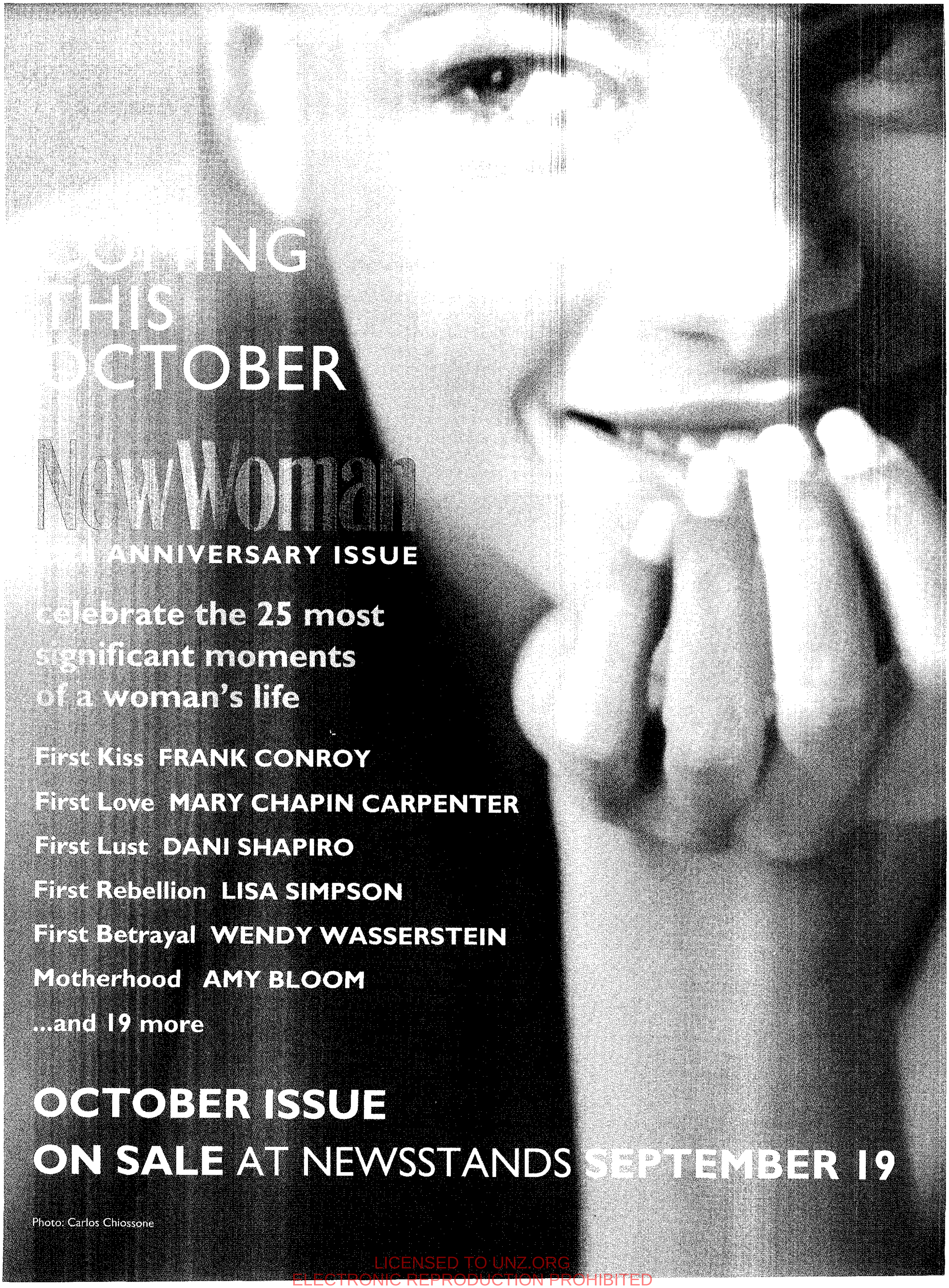
COMPLIMENTARY Design ASSISTANCE

192 Lexington Ave. at 32nd St.
(212) 213-0600 • Free parking at 148 E. 33rd St.
Mon., Thurs. 10-8, Tues., Wed., Fri. 10-6:30, Sat., 10-6, Sun. 12-5.

1107 3rd. Ave. and 65th St. • (212) 308-7703
Mon., Wed., Fri. & Sat. 10-6, Thurs. 10-8, Sun. 1-5.

ETHAN ALLEN®
HOME INTERIORS

©1995 *Ethan Allen Inc. Sale ends October 22, 1995*



COMING
THIS
OCTOBER

NewWoman

25th ANNIVERSARY ISSUE

celebrate the 25 most
significant moments
of a woman's life

First Kiss FRANK CONROY

First Love MARY CHAPIN CARPENTER

First Lust DANI SHAPIRO

First Rebellion LISA SIMPSON

First Betrayal WENDY WASSERSTEIN

Motherhood AMY BLOOM

...and 19 more

OCTOBER ISSUE

ON SALE AT NEWSSTANDS **SEPTEMBER 19**

Photo: Carlos Chiossone

MEDIA RICHARD TURNER

Media-Mogul Madness

Had it up to here with all the coverage of Diller and Eisner and Levin, et al.? Then stop reading about them—as soon as you finish this column.

IT'S BEEN THE SEASON OF THE MEDIA moguls, and I'm not the only one getting tired of it. Sometime in August, the collective consciousness seemed to hit a wall, and everyone I know (looking at me somewhat accusingly) began saying, Enough already with media moguls. And they're right. The coverage is too breathless, and it's distorting issues that are already hopelessly confused. Editors used to say, "How does this affect what we watch and hear and read?" They don't ask that so much anymore.

This long hot summer was the worst. Maybe it was when *Newsweek* went with Michael Ovitz on its cover rather than Bosnia the very day that Ovitz's dalliance to take the No. 2 job at MCA fell apart. Or the day after the Disney-ABC merger, when the New York *Times* business section, in a bizarre attempt at un-*Times*ian caprice that wound up looking like a sellout to Tinkerbell, used Disney's official corporate "D" in its own "Business Day" logo at the top of the page. Now there's some sort of interminable ménage à trois going on among Ted Turner, Gerald Levin, and the shifty cable magnate John Malone.

We've heard quite enough about these guys, thank you, and the Michaels—Eisner and Ovitz—and Sumner Redstone and Barry Diller and Jeffrey Katzenberg, Mickey Schulhof and Edgar Bronfman Jr. and Rupert Murdoch, Herb Allen and Larry Tisch and Bill Gates, Warren Buffett and David Geffen and Lew Wasserman. We're sick to death of the whole lot of them—and their annual VIP cabal in Sun Valley.

But don't expect relief. Now comes *Vanity Fair's* accounting of the 50 most important media players. And last month, in what might be a first, *60 Minutes* and the *Times* cooked up a plan, still pending, to run same-day stories on Ovitz produced by the same reporter.

Some evidence of backlash has already surfaced. The *Times* ran a business story asking sensibly how many of us know who the chairman of GM is. Maureen Dowd, *Times* political writer turned new op-ed columnist, has always had an outsider's infatuation with Hollywood (and it with her; it has status anxiety when it comes to politics, and she's treated like a star in L.A.). She got two columns out of the idea of Jane Austen consorting with the movie people at a stereotypical do-lunch. Well, maybe you had to be there, and the idea didn't go much beyond the hoary concept that Hollywood moviemakers are cretinous philistines. But the second column focusing on an Eisner/Ovitz presidential run made the message clear: These people are being treated like they run the government.

Two other Washington-oriented reporters, Malcolm Gladwell and this magazine's Jacob Weisberg, recently wrote a parody in *The New Republic* of *New Yorker* writer Ken Auletta's chroniclings of the media moguls. Auletta—an excellent reporter whose previous body of work has been generally sycophancy-free—has built a franchise that has become a defining characteristic of the new *New Yorker*.

The magazine's defenders maintain that media moguls sell magazines. Staff writer John Seabrook told *Spy* that *The New Yorker* was gravely ill when Tina Brown took over, "and the new doctor has had to take drastic measures to revive it—including regular colonics of power and celebrity. Now that the patient seems to be getting healthier, hopefully the Barry Diller enemas can be cut back."

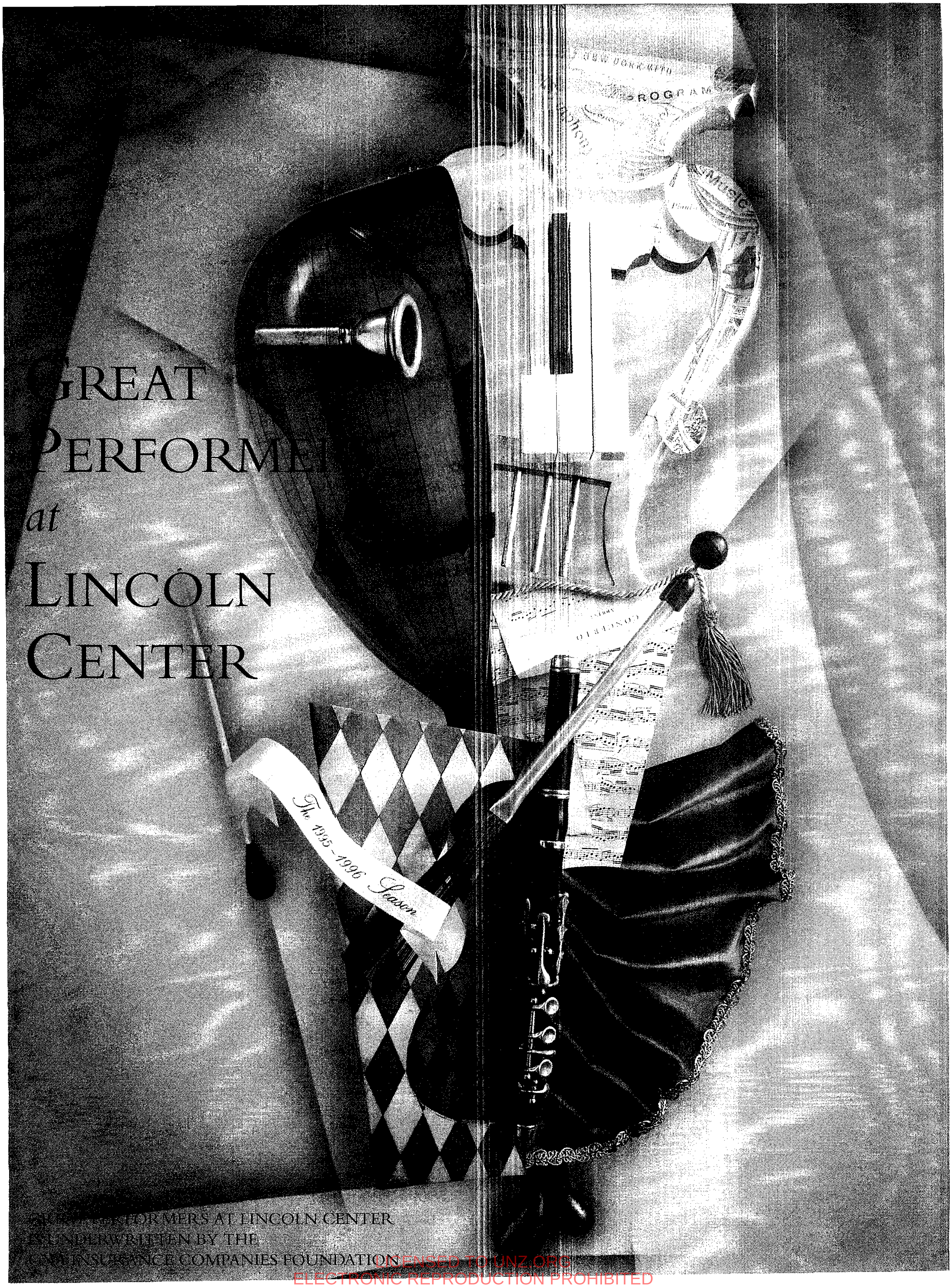
Many also have seen a measure of irony in the hot, cutting-edge magazine *Wired,* which stylizes the computer culture in revolutionary, democratic terms—yet slavishly lionizes corporate geezers such as Redstone and Malone. Some seem to have forgotten that many of the moguls glorified in the eighties turned out to be scalawags in the robber-baron tradition, and some were jailed.

So why should we care about these people? There are two arguments, and neither of them justifies the volume of coverage. One is business. The business press has always informed its readers about the white guys who run the nation's largest companies, even when they're simply megalomaniacs making deals. Aside from appealing to the Horatio Alger fantasies of readers, the dealmaking information presumably is valuable to investors.

Is the media industry so important? One argument is that America exports its entertainment products all over the world. Along with making airplanes and microchips, it's one of the only things we do more successfully than anybody else. But the fact remains that media and entertainment are a blip in the economy. The entire

Illustration by N. Ascencios.

GREAT PERFORMERS *at* LINCOLN CENTER


PROGRAM
Music
CONCERTO
The 1995–1996 Season

GREAT PERFORMERS AT LINCOLN CENTER
IS UNDERWRITTEN BY THE
CNA INSURANCE COMPANIES FOUNDATION

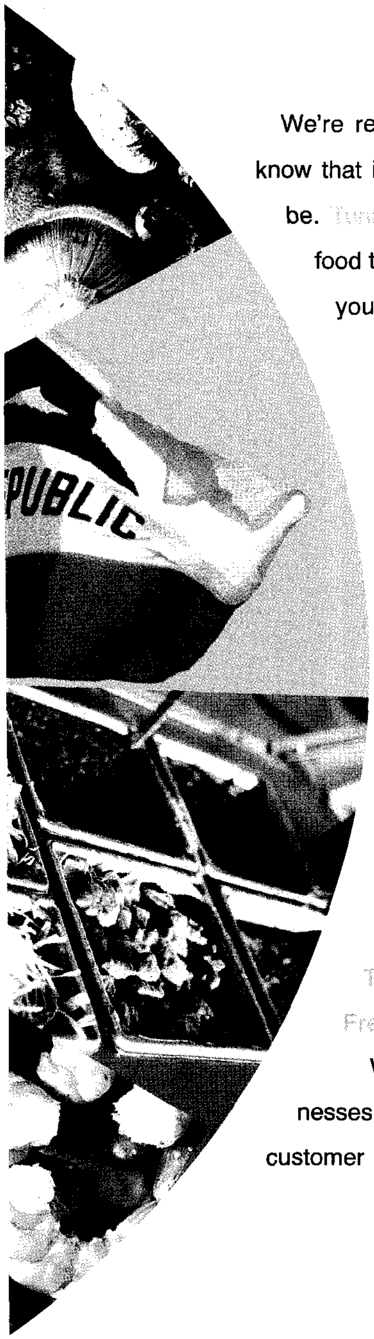
Do You Know Me?®
CALIF

AMERICAN EXPRESS®

TO APPLY CALL: 1-800-THE-CARD

© 1995 American Express Travel Related Services Company, Inc.

CALIFORNIA
PIZZA
KITCHEN



We're redefining pizza and letting people know that it can be anything they want it to be. Tuna melt pizza. BLT. Peanut butter-food that you associate with home, with your past, with growing up.

There are about 27 different kinds of pizza on the California Pizza Kitchen menu. That's because we like choices, not limitations. People come into our restaurants for adventure, to be experimental, to try something they've never tried before. That's really what it's all about. Freedom of choice.

We've watched where other businesses have limited ways in which the customer pays and that makes absolutely no sense to us whatsoever.

We listen to our customers and accommodate their needs. And when our customer reaches for the American Express® Card and hands it to us, we say yes. We gladly accept it.

After all, we personally use our American Express Cards all over the world. It allows us freedom and comfort and security. Why in the world would we say no to a customer?

American Express is welcomed at restaurants everywhere as part of the Dine Out. America program.

> "A pizza is a canvas and you can paint on it all day long."

Larry Flax
Rick Rosenfield

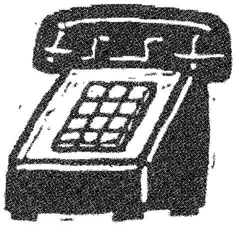
Founders, California Pizza Kitchen

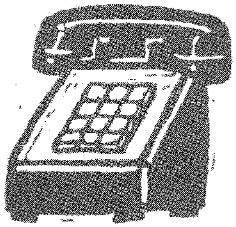
AMERICAN EXPRESS
3712 8737 95006
LARRY FLAX
AMERICAN EXPRESS
3712 8737 95006
RICK ROSENFIELD

Don't Leave Home Without It.®

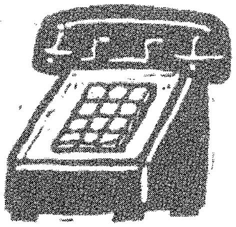
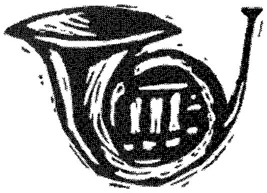
CLASSICAL CONNECTION

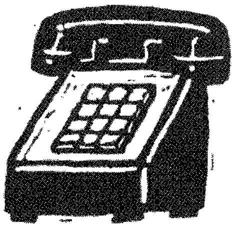
THE GREAT PERFORMERS AT LINCOLN CENTER CLASSICAL MUSIC PHONE LINE



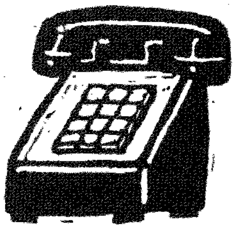
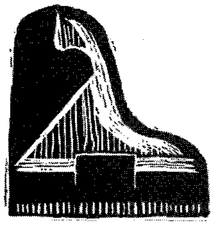


CALL 212-533-7400 NOW!



CALL 212-533-7400 TO SAMPLE MANY OF THE EXCITING MUSICAL SELECTIONS FROM THE 1995–1996 GREAT PERFORMERS AT LINCOLN CENTER SEASON.

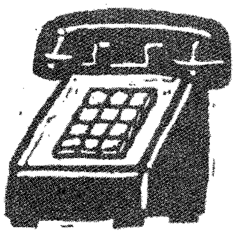



Join WQXR's Gregg Whiteside as he leads you through a musical sampler of the classical works presented in this year's Great Performers season.

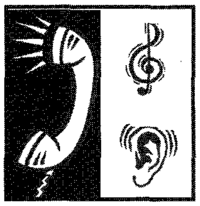
Call 212-533-7400 and enter the four-digit code next to selected works listed throughout this complete season schedule and Classical Connection guide. Or, if you know when you'd like to come, simply enter in the four-digit date and you'll automatically hear a brief excerpt of music from that day's performance. (Single digit months and days should be preceded by a 0.)

To purchase tickets through CenterCharge or for information, press the * key at anytime.

SEPTEMBER IS CLASSICAL MUSIC MONTH



HEARING IS BELIEVING



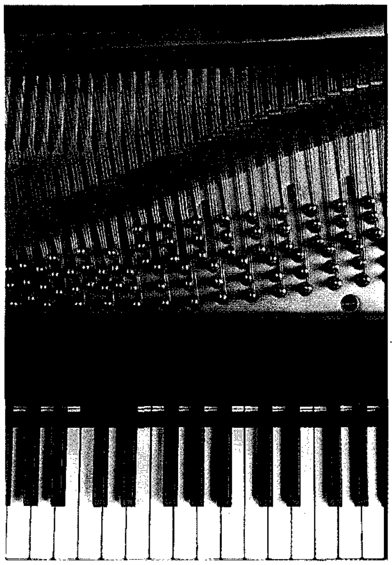
You must have a touch-tone phone to use this service.

Classical Connection is produced by the Village Voice Information Services. In cooperation with 96.3 WQXR the classical station

Great Performers at Lincoln Center is Underwritten by the CNA Insurance Companies Foundation

GREAT PERFORMERS *at* LINCOLN CENTER

THE 1995-1996 SEASON



INSPIRED. REMARKABLE. EXHILARATING. Music as it should be heard. With Great Performers at Lincoln Center, the world's outstanding artists and ensembles bring you enthralling interpretations of the music they love best. Great Performers is a series of imagination and discovery, with well-known favorites and new commissions. It's elegant and expressive, exploring a world of sounds and rhythms from Chopin to Reich. And once again this year, music lovers can reach "Classical Connection," to preview a piece of music from each concert before ordering tickets, by calling (212) 533-7400 and entering the four-digit number next to selected pieces or performers.

BEVERLY HOOD ALLEN
MARKETING DIRECTOR

ANGELA GAUDIOSO
EDITOR

RICHARD MANTEL
DESIGN DIRECTOR

SUSAN BRAND
RESEARCH

SCOTT HUNT
INKWELL, INC.
DESIGN PRODUCTION

COVER ART
HUGH KRETSCHMER

TEXT
STUART ISACOFF

OCTOBER

Sunday, October 1 at 3 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, director
Behind the Curtain:
Submission and Resistance under the Soviet Regime
Myaskovsky: Symphony No.21 in f-sharp, Op.51 (1940)
Khrennikov: Piano Concerto No.2, Op.16 (1964)
Shostakovich: Symphony No.15 (1971) ☎ *1001*
Tickets: $42/30/20

Sunday, October 8 at 11 A.M.
Walter Reade Theater
LARK STRING QUARTET
Britten: Alla Marcia and Three Divertimenti
Borodin: Quartet No.2 in D ☎ *1008*
Tickets: $15

Sunday, October 8 at 3 P.M.
Avery Fisher Hall
DANIEL BARENBOIM, piano
Beethoven: Sonata in C, Op.2 No.3
Schoenberg: Three Pieces, Op.11
Brahms: Sonata in f, Op.5 ☎ *1008*
Tickets: $50/35/25

Sunday, October 15 at 3 P.M.
Avery Fisher Hall
ORCHESTRE DE LA SUISSE ROMANDE
ARMIN JORDAN, conductor
CHRISTIAN ZACHARIAS, piano
Debussy: *Prélude à l'après-midi d'un faune; Iberia*
Ravel: Piano Concerto for the Left Hand; *Daphnis et Chloé,* Suite No.2 ☎ *1015*
Pre-concert lecture
Tickets: $45/35/20

Monday, October 16 at 7:30 P.M.
Avery Fisher Hall
ORCHESTRE DE LA SUISSE ROMANDE
ARMIN JORDAN, conductor
FELICITY LOTT, soprano
Chausson: *Poeme de l'amour et de la mer*
Dukas: *La Peri*
Stravinsky: Firebird Suite ☎ *1016*
Tickets: $45/35/20

Monday, October 16 at 7:30 P.M.
Walter Reade Theater
FRANCOIS LE ROUX, baritone ☎ *1016*
JEFF COHEN, piano
Works by Poulenc, Debussy, Ravel, Gounod, Lalo, Duparc, and Hahn
Tickets: $20

Monday, October 23 at 7 P.M.
Walter Reade Theater
ST. LAWRENCE STRING QUARTET
RUSSELL BRAUN, baritone
Mozart: Quartet in B-flat, K.458 ("Hunt") ☎ *1023*
Fauré: La bonne chanson
Schumann: Quartet No.1 in a
Tickets: $20

Monday, October 23 at 7 P.M.
Alice Tully Hall
NEW YORK JOINT RECITAL DEBUT
FELICITY LOTT, soprano
ANN MURRAY, mezzo-soprano } ☎ *1023*
GRAHAM JOHNSON, piano
Tickets: $25

Wednesday, October 25 at 8 P.M.
Avery Fisher Hall
ST. PAUL CHAMBER ORCHESTRA
HUGH WOLFF, conductor
PAULA RASMUSSEN, mezzo-soprano
CRAIG ESTEP, tenor
JAN OPALACH, bass baritone
Rossini: Overture to *L'Italiana in Algeri*
Mendelssohn: Symphony No.4 ("Italian")
Stravinsky: Pulcinella ☎ *1025*
Tickets: $35/25/20

Saturday, October 28 at 8 P.M.
Alice Tully Hall
CAMERATA BERN
HEINZ HOLLIGER, oboe
THOMAS ZEHETMAIR, violin
Bach: Concerto for oboe and violin ☎ *1028*
Schoenberg: Verklärte Nacht
Vivaldi: Four Seasons
Tickets: $30

Sunday, October 29 at 11 A.M.
Walter Reade Theater
CELLO
MARIA KITSOPOULOS, LAURA KOEHL, MAUREEN MCDERMOTT, CARRYL PAISNER
Works by Lennon & McCartney, Boccherini, Schickele, Debussy, Bartók, and others
Tickets: $15

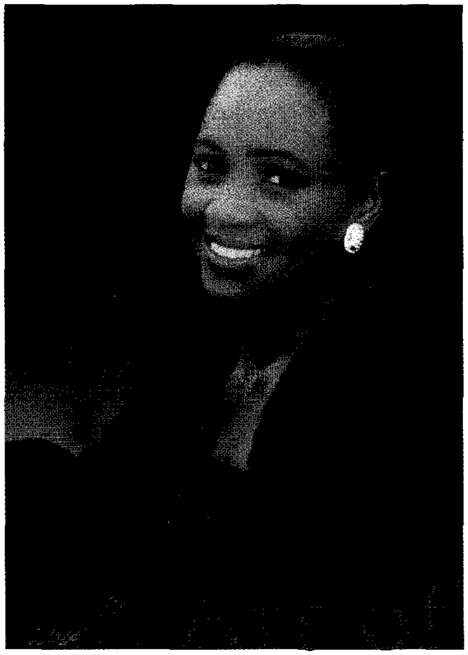
NOVEMBER

Thursday, November 2 at 8 P.M.
Alice Tully Hall
TALLINN CHAMBER ORCHESTRA
ESTONIAN PHILHARMONIC CHAMBER CHOIR
TÔNU KALJUSTE, conductor
Arvo Pärt's TE DEUM ☎ *1102*
Remainder of program to be announced
Tickets: $25

Saturday, November 4
Alice Tully Hall
"THE BARD MUSIC FESTIVAL: BARTÓK'S AMERICAN YEARS"
LEON BOTSTEIN AND ROBERT MARTIN, artistic directors
Panel Discussion at 2 P.M.
Program 1 at 3 P.M.
ANTON NEL AND CYNTHIA RAIM, piano;
Other performers to be announced
Bartók: Solo piano work; Contrasts for Violin, Clarinet and Piano, Sz.111 (1938) ☎ *1104*
Sonata for two pianos and percussion, Sz.110 (1937)
Tickets: $15

the Song

The human voice—first and most-loved of all the instruments…and the most fragile. A singer carries his or her instrument within, and each performance is filled with a risk and vulnerability unknown to instrumentalists. Great Performers at Lincoln Center is honored to present some of today's most gifted singers, many of whom have made their New York or American debuts here. Pre-concert lectures and post-concert discussions will illuminate the singer's art.



Barbara Hendricks

Pre-concert talk at 7 P.M.
Program 2 at 8 P.M.
American Symphony Orchestra
Leon Botstein, *conductor*
Contemporaries and Career
Erkel: Overture to Hunyadi Laszlo
Von Mihalovich: In der Mondnacht, orchestral song
Von Dohnanyi: Symphony No.1 in d, Op.9
Bartók: Three Village Scenes for female voices
and orchestra, Sz.79
Bartók: Suite No.2 for orchestra, Op.4
(revised 1943) ☎ *1104*
Tickets: $15

Sunday, November 5
Alice Tully Hall
"THE BARD MUSIC FESTIVAL:
NATIONALISM AND THE FOLK ELEMENT"

Panel Discussion at 1 P.M.
Program 3 at 2 P.M.
JÁNOSI ENSEMBLE FROM BUDAPEST
Tickets: $15

Program 4 at 5 P.M.
AMERICAN SYMPHONY ORCHESTRA
Leon Botstein, conductor
Paul Neubauer, viola
All-Bartók Program:
Romanian Dance for orchestra (1911) Sz.47a
Viola concerto (1945, revised 1995)
The Wooden Prince, Ballet Pantomine Op.73 ☎ *1105*
Tickets: $15

Monday, November 6 at 7:30 P.M.
Alice Tully Hall
BARBARA HENDRICKS, soprano ☎ *1106*
Staffan Scheja, piano
Mignon Lieder of Schubert and Wolf
Wolf: Sechs Möricke Lieder
Poulenc: Fiançailles pour rire
Schoenberg: Brettl-Lieder
Tickets: $30

Monday, November 6 at 7:30 P.M.
Avery Fisher Hall
BOLSHOI SYMPHONY
Peter Feranets, conductor
Boris Berezovsky, piano
Wagner: Prelude to *Tannhäuser*
Brahms: Piano Concerto No.1 in D ☎ *1106*
Tchaikovsky: Symphony No.4 in f
Tickets: $45/35/20

Monday, November 6 at 7:30 P.M.
Walter Reade Theater
KAZUE SAWAI KOTO ENSEMBLE ☎ *1106*
Tickets: $20

Wednesday, November 8 at 8 P.M.
Alice Tully Hall
MITSUKO UCHIDA, piano
Schubert: Sonata in C, D.840, Sonata in c, D.958 ☎ *1108*;
Schoenberg: Three Pieces, Op.11; Six Little Pieces, Op.19
Tickets: $32

Friday, November 10 at 8 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
Leon Botstein, conductor
Mythology: Homer's Odyssey in Music
Bruch: Odysseus, Op.41 (1872)
Tickets: $42/30/20

Sunday, November 12 at 11 A.M.
Walter Reade Theater
THE ORCHESTRA OF THEN AND NOW
Michael Willens, conductor
Pamela Murray, soprano
Kurt Richards, bass
Bach: Sinfonia from BWV 196;
Three arias for soprano, strings, and continuo from
BWV 149, 199, and 166;
Three arias for bass, strings, and continuo from
BWV 36c, 187, 30a;
Cantate burlesque, BWV 212 for soprano, bass,
flute horn, strings, and continuo ☎ *1112*
Tickets: $15

Sunday, November 12 at 2 P.M.
Alice Tully Hall
MITSUKO UCHIDA, piano
Schubert: Sonata in a, D.845; Sonata in A, D.959 ☎ *1112*
Schoenberg: Five Pieces, Op.23
Tickets: $32

Monday, November 13 at 7:30 P.M.
Walter Reade Theater
AMY BURTON, soprano
CHRISTHOPER TRAKAS, baritone ☎ *1113*
JOHN MUSTO, piano
All-American program featuring the works
of Musto, Barber, Bolcom, Hoiby, and others
Tickets: $20

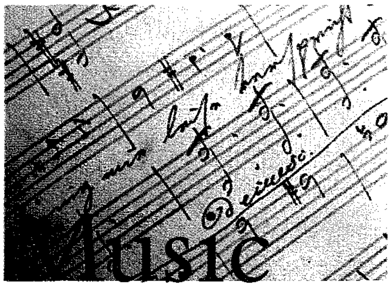
Thursday, November 16 at 8 P.M.
Alice Tully Hall
ARDITTI QUARTET
Elliott Carter: Quartet No.5 (New York Premiere/
Lincoln Center Commission)
Remainder of program to be announced
Pre-concert lecture
Tickets: $25

Sunday, November 19 at 2 P.M.
Alice Tully Hall
MITSUKO UCHIDA, piano
Schubert: Sonata in B, D.575; Sonata in B-flat,
D.960 ☎ *1119*
Schoenberg: Suite, Op.25; Klavierstücke, Op.33a and 33b
Tickets: $32

Wednesday, January 17 at 8 P.M.
Avery Fisher Hall
IVO POGORELICH, piano
Tickets: $50/35/25

Monday, January 22 at 7:30 P.M.
Walter Reade Theater
KURT OLLMANN, baritone ☎ *0122*
DONALD ST. PIERRE, piano
Tickets: $20

Friday, January 26 at 8 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
YO-YO MA, cello
ASSIMILATION/ANNIHILATION:
JEWS AND THE EUROPEAN MUSICAL TRADITION
Schoenberg: Kol Nidre, Op.39 (1938)
Goldschmidt: Cello Concerto (1953)
Mendelssohn: Symphony No.2 in B-flat
("Lobgesang") (1840) ☎ *0126*
Tickets: $42/30/20



Music Speaks

On November 20th, readings from Proust enliven the songs of Hahn, Debussy, and Fauré. Passages from Tolstoy's *The Kreutzer Sonata* and Kundera's *The Unbearable Lightness of Being* are a prelude to the music of Beethoven and Janáček on February 5th.

St. Petersburg Male Ballet

15 & 16 September, Avery Fisher Hall, Lincoln Center

Revolution in the Russian ballet!

The first time in history that an exclusively male company will perform both male and female roles.

Tired of being used to prop female stars... They don their tutus and point shoes and prance about with all the delicacy required of ballerinas.
Siobhan Darrow-CNN, Moscow.

tickets on sale now: center charge 212 721-6500 212 875-5030, 212 627-4004
24hours information 212 242-9538

The Twentieth Annual RICHARD TUCKER MUSIC FOUNDATION OPERA GALA

Sunday - October 22 - 6:00 PM
Avery Fisher Hall, Lincoln Center

Ticket Information:

Sponsor Seats (prime Orchestra Location)	$300
Center and Rear Orchestra	$175 and $100
First Tier Boxes and Center	$125 and $100
Second Tier Boxes and Center	$60

For tickets, call Centercharge at (212)721-6500;
For more information call (212)757-2218.

Featuring:

Hildegard Behrens
Renée Fleming
Denyce Graves
Paul Groves
Thomas Hampson
Ben Heppner
Dimitri Hvorostovsky
Kristjan Johannsson
Sherrill Milnes
Francesca Patané
Carol Vaness
Elizabeth Vidal
Dolora Zajick

Steven Mercurio
Conductor

Robert Merrill
Guest of Honor

Members of the Metropolitan Opera Orchestra

The N.Y. Choral Society

Piano Expressions

Mitsuko Uchida

The art of the piano is as mysterious as alchemy. Great pianists transform a percussive apparatus made of hammers, felt, and wire into a stunning and soulful musical voice. Emanuel Ax will reveal the beauty of piano variations across the centuries. Mitsuko Uchida will explore the connections between Schubert and Schoenberg. And Garrick Ohlsson will complete his survey of the solo piano music of Frédéric Chopin.

Monday, November 20 at 7:30 P.M.
Walter Reade Theater
DA CAMERA OF HOUSTON:
MARCEL PROUST'S PARIS
SARAH ROTHENBERG, artistic director/piano
JOHN ALER, tenor
LAURIE SMUKLER, violin
and others
Readings from Proust's "Remembrances of Things Past"
Songs by Hahn, Debussy, Fauré
Fauré: Violin Sonata in A ☎ *1120*
Tickets: $20

Monday, November 20 at 7:30 P.M.
Avery Fisher Hall
ITZHAK PERLMAN, violin
SAMUEL SANDERS, piano
Tickets: $50/35/20

Sunday, November 26 at 3 P.M.
Avery Fisher Hall
ALICIA DE LARROCHA, piano
Tickets: $40/30/20

Wednesday, November 29 at 8 P.M.
Alice Tully Hall
GUARNERI QUARTET
JOHN BROWNING, piano
Mozart: Quartet in D, K.499
Stravinsky: Concertino
Turina: La Oración del Torero
Wolf: Italian Serenade ☎ *1129*
Brahms: Piano Quartet
Tickets: $30

DECEMBER

Sunday, December 3 at 11 A.M.
Walter Reade Theater
NORMAN KRIEGER, piano
Beethoven: Sonata No.15 in D ("Pastoral")
Debussy: Four Preludes; L'Isle joyeuse ☎ *1203*
Prokofiev: Sonata No.8 in B-flat
Tickets: $15

Sunday, December 3 at 2 P.M.
Alice Tully Hall
THE CHOPIN CYCLE:
GARRICK OHLSSON, piano
Three Waltzes Op.34 and Op.64; Tarantelle in A-flat;
Four Mazurkas Op.41 and Op.33;
Scherzo No.1 ☎ *1203* and 4;
Impromptu No.3, Op.51; Prelude in c-sharp;
Polonaise in f-sharp; Allegro de concert in A;
Two Nocturnes, Op.48
Tickets: $30

SPECIAL EVENT
Sunday, December 3 at 2 P.M.
Avery Fisher Hall
EMERSON STRING QUARTET
The Complete Bartók String Quartets ☎ *1203*
Tickets: $15

Wednesday, December 6 at 8 P.M.
Avery Fisher Hall
MOSCOW RADIO ORCHESTRA
VLADIMIR FEDOSEYEV, conductor
VADIM REPIN, violin
Boccherini/Berio: Quattro versioni originali della *Retirata Notturna die Madrid*
Mendelssohn: Violin Concerto in e, Op.64 ☎ *1206*
Shostakovich/Basner: Symphony in Five Movements (U.S. Premiere)
Tickets: $38/30/15

Thursday, December 7 at 8 P.M.
Alice Tully Hall
HELEN DONATH, soprano ☎ *1207*
KLAUS DONATH, piano
Works by Mahler, Cornelius (Christmas Songs), Peschko, DiChiera, Schoeck
Tickets: $25

Sunday, December 10 at 2 P.M.
Alice Tully Hall
CLEVELAND STRING QUARTET
FAREWELL PERFORMANCE
Haydn: Quartet, Op.76 No.5
Corigliano: String Quartet (New York Premiere/ Lincoln Center Commission)
Brahms: Quartet in a ☎ *1210*
Pre-concert lecture
Tickets: $30

Sunday, December 10 at 3 P.M.
Avery Fisher Hall
MURRAY PERAHIA, piano
Tickets: $50/35/25

Sunday, December 10 at 7:30 P.M.
Avery Fisher Hall
I MUSICI
Special Holiday Concert
Christmas concerti of the Italian Baroque to include works by Corelli ☎ *1210*, Manfredini, and Vivaldi
Tickets: $35/25/20

Wednesday, December 13 at 8 P.M.
Avery Fisher Hall
PHILADELPHIA ORCHESTRA
RICCARDO CHAILLY, conductor
JEAN-YVES THIBAUDET, piano
Ravel: *Alborada del gracioso*
Ravel: Piano Concerto in G ☎ *1213*
Rachmaninoff: Symphony No.2 in e
Pre-concert lecture
Tickets: $45/35/20

Monday, December 18 at 7:30 P.M.
Walter Reade Theater
SKAMPA STRING QUARTET
Haydn: Quartet in B-flat, Op.76 No.4
Beethoven: Quartet in f, Op.95
Janáček: Quartet No.2 ☎ *1218*
Tickets: $20

JANUARY

Sunday, January 14 at 2 P.M.
Alice Tully Hall
EMANUEL AX, piano
Bach/Busoni: Chaconne in d
Schubert: Impromptu Variations, Op.142 No.3
Copland: Variations
Chopin: Variations brillantes, Op.12
Brahms: Variations and Fugue on a Theme by Handel, Op.24 ☎ *0114*
Tickets: $30

FOR TICKETS: CALL CENTERCHARGE 212-721-6500 • TO SAMPLE MUSIC, CALL CLASSICAL CONNECTION 212-533-7400

"...THE HOTTEST HEALTH CLUB IN AMERICA!..." Fitness Magazine

"...IT MAY BE THE PUREST EXPRESSION OF GYMNESS EVER BUILT..."
New York Magazine

"...THE MOST DRAMATIC, SPECTACULAR GYM YOU'VE EVER SEEN IN YOUR LIFE!..."
Regis Philbin
Regis & Kathie Lee

Reebok
SPORTS CLUB/NY

"...THIS RIDE IS NOTHING BUT FIRST CLASS!..."
WABC News

"...THE APPEAL OF SUCH A STATE-OF-THE-ART FACILITY IS EXTRAORDINARY!..."
Vogue

The Finest Sports and Fitness Complex in the World.
140,000 square feet. Limited Membership. Private Club.
Sister Club to The Sports Club/LA.

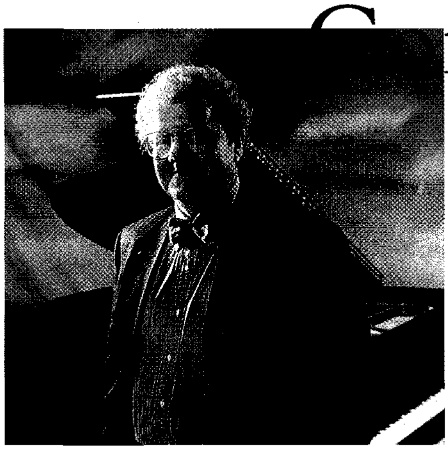
Reebok®

SPORTS CLUB/NY

67th and Columbus
212.362-6800

Commissions

The excitement of the new comes to Great Performers with five commissions from outstanding American composers. Two-time Pulitzer Prize winner, Eliot Carter presents his new work for the Arditti String Quartet. The Cleveland String Quartet, in their final New York appearance, will perform music of celebrated opera, film, and concert composer John Corigliano. In a new work by Marc Neikrug, the Tokyo String Quartet will be joined by violist Pinchas Zukerman. Chinese-American composer and instrumental colorist Bright Sheng, will offer his music for the Takacs String Quartet.



Emanuel Ax

Sunday, January 28 at 3 P.M.
Avery Fisher Hall
IVO POGORELICH, piano
Tickets: $50/35/25

Sunday, January 28 at 3 P.M.
Alice Tully Hall
NEW YORK RECITAL DEBUT
VLADIMIR CHERNOV, baritone ☎ *0128*
JAMES LEVINE, piano
Tickets: $30

FEBRUARY

Sunday, February 4 at 11 A.M.
Walter Reade Theater
MUSIC OF THE NEAR EAST
SIMON SHAHEEN, oud and violin ☎ *0204*
Tickets: $15

Sunday, February 4 at 2 P.M.
Alice Tully Hall
TAKACS STRING QUARTET
Schubert: Quartet in a, D.804 "Rosamunde" ☎ *0204*
Bright Sheng: Quartet No.3 (Lincoln Center Commission)
Beethoven: Quartet in e, Op.59 No.2
Pre-concert lecture
Tickets: $25

Monday, February 5 at 7:30 P.M.
Walter Reade Theater
DA CAMERA OF HOUSTON:
THE KREUZER SONATA: BEETHOVEN, JANÁČEK, TOLSTOY, AND KUNDERA
SARAH ROTHENBERG, artistic director/piano
MUIR QUARTET
PETER ZAZOFSKY, violin
Readings from Tolstoy's *The Kreutzer Sonata* and Kundera's *The Unbearable Lightness of Being*; Beethoven: Violin Sonata in A, Op.47; ☎ *0205* "Kreutzer," String Quartet in F, Op.135; Janáček: String Quartet No.1, "The Kreutzer Sonata"
Tickets: $20

Wednesday, February 7 at 8 P.M.
Avery Fisher Hall
SAMUEL RAMEY, bass ☎ *0207*
JULIUS RUDEL, conductor
NEW YORK CITY OPERA ORCHESTRA
Tickets: $40/30/20

Saturday, February 10 at 8 P.M.
Alice Tully Hall
STEVE REICH AND MUSICIANS
WITH GUEST ARTISTS
THEATRE OF VOICES
PAUL HILLIER, director
ALL-REICH PROGRAM:
City Life (New York Premiere)
Nagoya Marimbas (New York Premiere)
Different Trains ☎ *0210*
Proverb (U.S. Premiere)
Pre-concert lecture
Tickets: $30

Sunday, February 11 at 2 P.M.
Alice Tully Hall
THE CHOPIN CYCLE:
GARRICK OHLSSON, piano
Ballade No.1 ☎ *0211* and 2; Two Nocturnes, Op.37 and 55; Rondo in F; Sonata No.1 in c, Op.4; Four Mazurkas, Op.30; Three Mazurkas, Op.56; Scherzo No.2 b-flat
Tickets: $30

Sunday, February 11 at 7:30 P.M.
Alice Tully Hall
CAMELLIA JOHNSON
Tickets: $25

Tuesday, February 13 at 8 P.M.
Alice Tully Hall
WOLFGANG HOLZMAIR, baritone ☎ *0213*
ULRICH KÖLLE, piano
Tickets: $30

SPECIAL EVENT
Wednesday, February 14 at 8 P.M.
Alice Tully Hall
EMANUEL AX, YO-YO MA, AND FRIENDS
A CO-PRESENTATION WITH THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
A concert of *Hausmusik* including the Schubert Trout Quintet ☎ *0214*
Tickets: $40

Wednesday, February 14 at 8 P.M.
Avery Fisher Hall
BRANDENBURG ENSEMBLE
JEAN-PIERRE RAMPAL, flute
JENNIFER KOH, violin
TODD PHILLIPS, leader
Mozart: Serenade in D, K.239 ("Serenata notturna") for solo string quartet, string orchestra, and timpani
Vivaldi: Concerto in c for flute, violin, and strings
Stamitz: Flute Concerto in G
Bach: Violin Concerto No.2 in E, BWV 1042 ☎ *0214*
Bach: Brandenburg Concerto No.3 in G
Tickets: $35/25/20

Thursday, February 15 at 8 P.M.
Alice Tully Hall
TOKYO STRING QUARTET
PINCHAS ZUKERMAN, viola
Schubert: String Trio in B-flat, D.471
Bartók: Duo for Violins
Neikrug: String Quintet (Lincoln Center Commission)
Beethoven: Viola Quintet in C, Op.29 ("Storm Quintet") ☎ *0215*
Tickets: $30

BEST MUSICAL 1995 • TONY® AWARD WINNER
10086
SUNSET BLVD
"SUNSET BOULEVARD' FULFILLS EVERY PROMISE IT EVER MADE."
NEW YORK POST • JULY 21, 1995
MINSKOFF THEATRE, BROADWAY & 45TH STREET
TICKETMASTER® (212) 307-4007 • (800) 307-4007
TM © 1992 THE REALLY
PHOTO: FRANCESCO SCAVULLO

The glitter of strings, the thunder of brass, and the warmth of sweet winds...The magic of six outstanding orchestras from around the world will put their special sensibilities to

Symphonic Masters

Los Angeles Philharmonic

work in interpretations of the great symphonic repertoire, with the help of brilliant guest soloists.

The Orchestre de la Suisse Romande, the Bolshoi Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Moscow Radio Orchestra, and the National Arts Centre Orchestra will provide truly memorable evenings of music-making.

Sunday, February 18 at 3 P.M.
Avery Fisher Hall
PETER SERKIN, piano
Wolpe: Toccata in Three Parts (1941); Form IV - Broken Sequences
Beethoven: Sonata in f, Op.57 ("Apassionata") ☎ *0218*
Brahms: Variations & Fugue in B-flat on a Theme
by Handel, Op.24
Tickets: $38/28/18

Sunday, February 25 at 3 P.M.
Avery Fisher Hall
ANNE-SOPHIE MUTTER, violin
LAMBERT ORKIS, piano
Tickets: $40/30/20

Sunday, February 25 at 7:30 P.M.
Avery Fisher Hall
ANDRÉ WATTS, piano
Tickets: $40/30/20

Monday, February 26 at 7:30 P.M.
Walter Reade Theater
STEPHEN HOUGH, piano
Scarlatti: Three Sonatas
Bowen: Sonata in f
Schubert: Sonata in a, D.784
Mompou: Five Preludes
Mendelssohn: Variations serieuses ☎ *0226*
Tickets: $20

Wednesday, February 28 at 8 P.M.
Avery Fisher Hall
MOSCOW VIRTUOSI
VLADIMIR SPIVAKOV, conductor
IGOR TCHETOUEV, piano
Strauss: Sextet for Strings from *Capriccio* ☎ *0228*
Mozart: Piano Concert No.9 in E-flat, K.271
Tchaikovsky/Spivakov: Album pour enfants
Tickets: $40/30/20

Wednesday, February 28 at 8 P.M.
Alice Tully Hall
GUARNERI STRING QUARTET
ELISABETH LEONSKAJA, piano
Haydn: Quartet in g, Op.74 No.3
Brahms: Piano Quartet
Beethoven: Quartet in C, Op.59 No.3 ☎ *0228*
Tickets: $30

MARCH

Sunday, March 3 at 2 P.M.
Alice Tully Hall
INTERNATIONAL HUGO WOLF ACADEMY
HARTMUT HÖLL, piano
Tickets: $25

Sunday, March 3 at 3 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
AMERICA'S MUSICAL PIONEER:
HOMAGE TO LEOPOLD STOKOWSKI
Bach/Stokowski: Toccata and Fugue in d,
BWV 565 (1952) ☎ *0303*
McPhee: Nocturne (1958)
Ornstein: Piano Concerto (1925)
Elgar: Symphony No.2 in E-flat, Op.63 (1911)
Tickets: $42/30/20

Sunday, March 3 at 7:30 P.M.
Avery Fisher Hall
PRAGUE CHAMBER ORCHESTRA
SIMONE PEDRONI, piano
Rossini: Overture to *Tancredi*
Mozart: Piano Concerto No.17 in G, K.453 ☎ *0303*
Grieg: Holberg Suite
Prokofiev: Symphony No.1 in D ("Classical")
Tickets: $35/25/20

Monday, March 4 at 7:30 P.M.
Avery Fisher Hall
NATIONAL ARTS CENTRE ORCHESTRA
TREVOR PINNOCK, conductor
JON KIMURA PARKER, piano
Beethoven: Coriolan Overture
Schumann: Piano Concerto in a
Bouchard: Vertige (New York Premiere)
Mozart: Symphony No.41 ("Jupiter") ☎ *0304*
Tickets: $38/30/15

Sunday, March 10 at 3 P.M.
Avery Fisher Hall
JAMES GALWAY, flute
PHILLIP MOLL, piano
Schubert: Introduction & Variations, D802 ☎ *0310*
Galway/Fauré: Sonata in A, Op.13
Widor: Suite, Op.34 No.1
Briccialdi: The Carnival of Venice, Op.77
Doppler: Airs Valaques, Op.10
Tickets: $40/30/20

Monday, March 11 at 7:30 P.M.
Walter Reade Theater
NANCY ARGENTA, soprano ☎ *0311*
EUGENE ASTI, piano
Tickets: $20

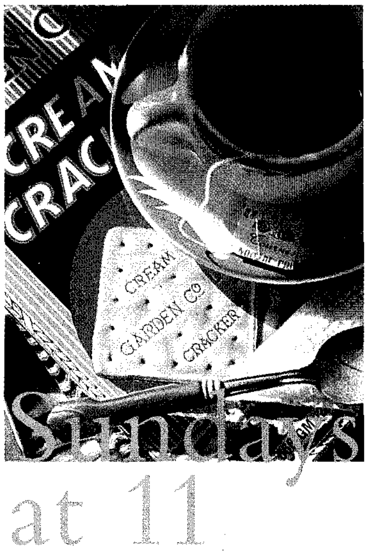
Wednesday, March 13 at 8 P.M.
Avery Fisher Hall
NETHERLANDS CHAMBER ORCHESTRA
PHILIPPE ENTREMONT, conductor/pianist
CLAIRE BLOOM, narrator
Roussel: Sinfonietta, Op.52
Saint-Saëns: Carnival of the Animals ☎ *0313*
Brahms: Serenade Op.11 No.1
Tickets: $35/25/20

Sunday, March 17 at 2 P.M.
Alice Tully Hall
EMANUEL AX, piano
Beethoven: Variations, Op.34 ☎ *0317*
Fauré: Thème et variations in c-sharp, Op.13
Lieberson: Variations (New York Premiere/
Lincoln Center Commission)
Beethoven: Diabelli Variations, Op.120
Tickets: $30

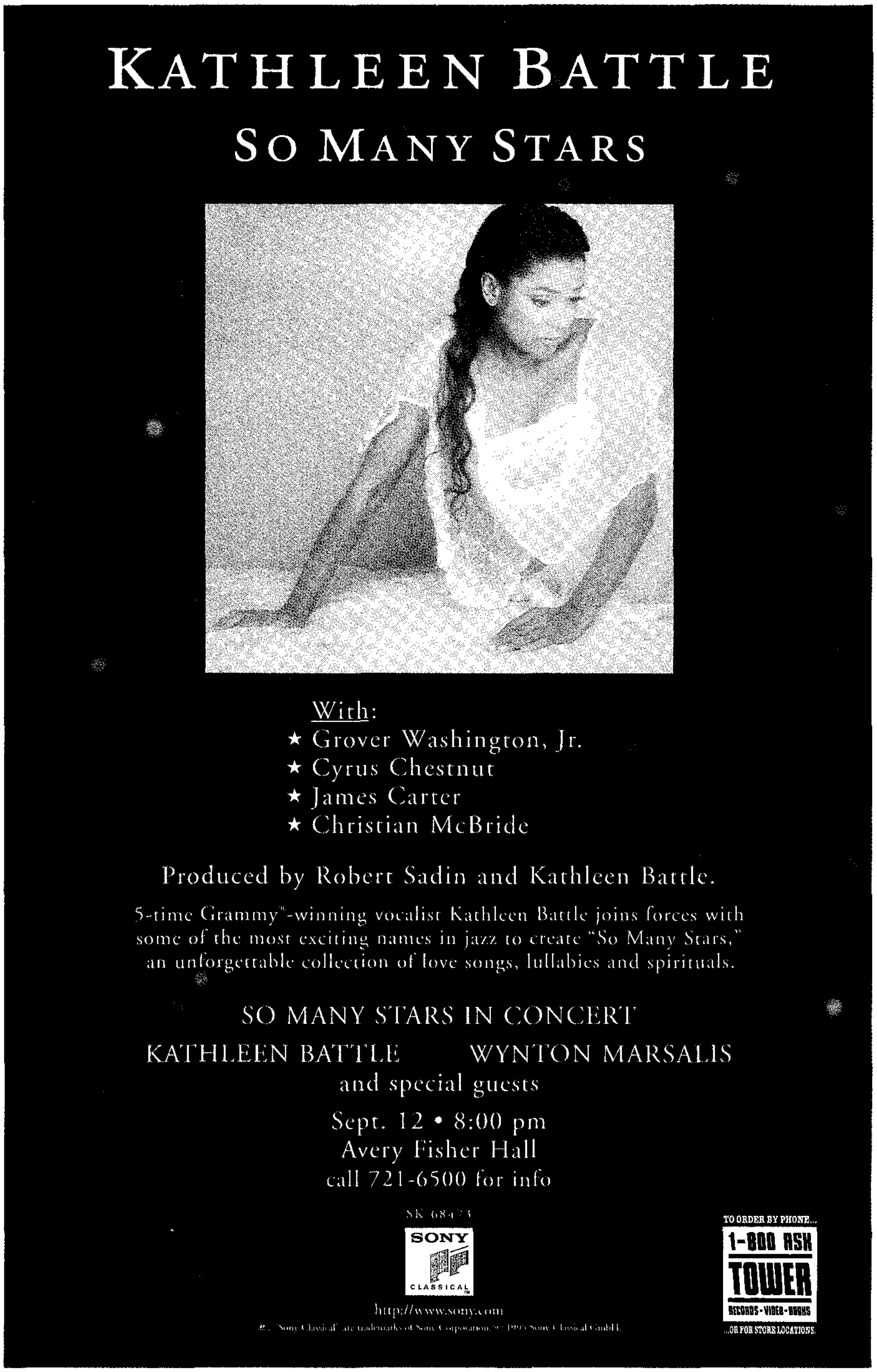
FOR TICKETS: CALL CENTERCHARGE 212-721-6500 • TO SAMPLE MUSIC: CALL CLASSICAL CONNECTION 212-533-7400

Sunday, March 17 at 3 P.M.
Avery Fisher Hall
SHURA CHERKASSKY, piano
Bach/Liszt: Fantasia and Fugue in g, BWV 542
Beethoven: Sonata in A, Op.101
Chopin: Sonata in b-flat, Op.35 ☎ *0317*
Tchaikovsky: Theme and Variations in F
Ligeti: Etudes pour piano
Liszt/Gounod: Paraphrase on Faust
Tickets: $38/28/18

Sunday, March 17 at 8 P.M.
Alice Tully Hall
PAUL GROVES, tenor
JAMES LEVINE, piano
Tickets: $25



A cup of steaming coffee, a bagel, a day with friends and family: great weekend traditions. Now, they are joined by a salon-like showcase for emerging artists in the intimate Walter Reade Theater. Afterward, that cup of coffee awaits along with the chance to meet the performers.


KATHLEEN BATTLE
SO MANY STARS

With:
★ Grover Washington, Jr.
★ Cyrus Chestnut
★ James Carter
★ Christian McBride

Produced by Robert Sadin and Kathleen Battle.

5-time Grammy®-winning vocalist Kathleen Battle joins forces with some of the most exciting names in jazz to create "So Many Stars," an unforgettable collection of love songs, lullabies and spirituals.

SO MANY STARS IN CONCERT
KATHLEEN BATTLE WYNTON MARSALIS
and special guests
Sept. 12 • 8:00 pm
Avery Fisher Hall
call 721-6500 for info

SK 68473
SONY CLASSICAL
http://www.sony.com
®, "Sony Classical" are trademarks of Sony Corporation. ℗ © 1995 Sony Classical GmbH.

TO ORDER BY PHONE...
1-800 ASK TOWER
RECORDS-VIDEO-BOOKS
...OR FOR STORE LOCATIONS.

c e

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in
NEW YORK MAGAZINE

The young Finnish conductor Esa-Pekka Salonen became Music Director of the Los Angeles Philharmonic in 1992—the same year his composition, *Floof*, was chosen as the best work at the Thirty-Ninth Annual International Rostrum of Composers in Paris. Now,

Esa-Pekka Salonen

uctor’s Music

New Yorkers can hear Maestro Salonen perform *Floof* and other fascinating works with the Los Angeles Philharmonic New Music Group—exclusively at Lincoln Center.

Monday, March 18 at 7:30 P.M.
Walter Reade Theater
COREY CEROVSEK, violin
Katja Cerovsek, piano
Program to include Franck: Violin Sonata in A ☎ *0318*
Tickets: $20

Friday, March 22 at 8 P.M.
Alice Tully Hall
LOS ANGELES NEW MUSIC GROUP
Esa-Pekka Salonen, conductor
Lorin Levee, clarinet
Stucky: *Boston Fancies*
Kaipainen: Clarinet Concerto “Carpe diem”
Salonen: *Floof*
Schoenberg: Chamber Symphony No.1 ☎ *0322*
Tickets: $25

Sunday, March 24 at 11 A.M.
Walter Reade Theater
TRIO D’AMSTERDAM
Beethoven: Trio in B-flat, Op.11 ☎ *0324*
Brahms: Trio in a, Op.114
Tickets: $15

Sunday, March 24 at 3 P.M.
Avery Fisher Hall
LOS ANGELES PHILHARMONIC
Esa-Pekka Salonen, conductor
Bartók: Music for Strings, Percussion, and Celesta
Mahler: Symphony No.4 in G ☎ *0324*
Pre-concert lecture
Tickets: $45/35/20

Monday, March 25 at 7:30 P.M.
Avery Fisher Hall
LOS ANGELES PHILHARMONIC
Esa-Pekka Salonen, conductor
All-Stravinsky program:
Symphonies of Wind Instruments
Symphony in C; Symphony of Psalms ☎ *0325*
Symphony in Three Movements
Tickets: $45/35/20

Monday, March 25 at 7:30 P.M.
Walter Reade Theater
BANG ON A CAN ALL-STARS ☎ *0325*
Tickets: $15

Wednesday, March 27 at 8 P.M.
Avery Fisher Hall
ANDRAS SCHIFF, piano
Tickets: $40/30/20

Sunday, March 31 at 2 P.M.
Alice Tully Hall
GARRICK OHLSSON, piano
All-Chopin program:
Impromptu No.2 in F-sharp; Sonata No.3 in b;
Two Nocturnes, Op.62;
Three Mazurkas, Op.59 and 50; Polonaise fantasie in A-flat;
Ballade No.3 in A-flat ☎ *0331*; Twelve Etudes, Op.25
Tickets: $30

APRIL

Sunday, April 14 at 3 P.M.
Avery Fisher Hall
THE BACH CHOIR OF LONDON
Sir David Wilcox, conductor
with the FAIRFIELD ORCHESTRA
Bach: Magnificat ☎ *0414*
Elgar: Serenade in e
Handel: Four Coronation Anthems on Old Testament texts
Tickets: $38/28/18

Monday, April 15 at 7:30 P.M.
Walter Reade Theater
YING STRING QUARTET
Mendelssohn: Quartet in A, Op.13
Hodkinson: *Quartet* No.3 (New York Premiere)
Brahms: Quartet in B-flat, Op.67 ☎ *0415*
Tickets: $20

Wednesday, April 17 at 8 P.M.
Alice Tully Hall
GUARNERI STRING QUARTET
Pianist to be announced
Beethoven: Quartet in A, Op.18 No.5 ☎ *0417*
Smetana: Quartet in e “From My Life”
Brahms: Work to be announced
Tickets: $30

Thursday, April 18 at 8 P.M.
Alice Tully Hall
GALINA GORCHAKOVA, soprano
Tickets: $25

Saturday, April 20 at 8 P.M.
Alice Tully Hall
ENSEMBLE MODERN
John Adams, conductor
Zappa: Selections from *The Yellow Shark*
Nancarrow: Selections from *Studies for Player Piano*
Varèse: Integrales ☎ *0420*
New works by Adams and Rihm
Pre-concert lecture
Tickets: $25

Sunday, April 21 at 2 P.M.
Alice Tully Hall
ANNE SOFIE VON OTTER, mezzo-soprano ☎ *0421*
Tickets: $35

Sunday, April 21 at 3 P.M.
Avery Fisher Hall
MAXIM VENGEROV, violin
Tickets: $35/25/15

Monday, April 22 at 7:30 P.M.
Walter Reade Theater
BANG ON A CAN ALL-STARS ☎ *0422*
Tickets: $15

Friday, April 26 at 8 P.M.
Avery Fisher Hall
KRYSTIAN ZIMERMAN, piano
Tickets: $40/30/20

Sunday, April 28 at 11 A.M.
Walter Reade Theater
TCHAIKOVSKY TRIO
Copland: Vitebsk
Arensky: Trio No.2 in d
Smetana: Trio in g ☎ *0428*
Tickets: $15

Sunday, April 28 at 3 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
Leon Botstein, conductor
Faith, Meditation, and Mysticism:
Music in Turn-of-the-Century France
Roussel: Resurrection, Op.4 (1903)
Chausson: Viviane, Op.5 (1882) ☎ *0428*
Debussy: The Martyrdom of Saint-Sebastian
(Complete) (1911)
Tickets: $42/30/20

FOR TICKETS: CALL CENTERCHARGE 212-721-6500 • TO SAMPLE MUSIC: CALL CLASSICAL CONNECTION 212-533-7400

MAY

SPECIAL EVENT
Wednesday, May 1 at 8 P.M.
Avery Fisher Hall
PAVAROTTI PLUS ☎ *0501*
Tickets: $115/70/45

Sunday, May 5 at 11 A.M.
Walter Reade Theater
BRENTANO STRING QUARTET
MEMBER, CHAMBER MUSIC SOCIETY TWO
Haydn: Quartet in E-flat, Op.71 No.3
Mendelssohn: Quartet in D, Op.44 No.1 ☎ *0505*
Tickets: $15

Sunday, May 5 at 2 P.M.
Alice Tully Hall
EMERSON QUARTET
Brahms: Quartet in B-flat, Op.67
Rorem: Quartet No.4 (New York Premiere)
Dvořák: Quartet in A-flat, Op.105 ☎ *0505*
Tickets: $30

Sunday, May 5 at 5 P.M.
Avery Fisher Hall
JESSYE NORMAN, soprano ☎ *0505*
Tickets: $55/35/25

Monday, May 6 at 7:30 P.M.
Walter Reade Theater
ANNE-MARIE MCDERMOTT, piano
Schubert: Sonata in D, Op.53 ☎ *0506*
Tickets: $20

Friday, May 10 at 8 P.M.
Avery Fisher Hall
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
MUSICAL INSANITY: THE FANTASTIC IN GERMAN EXPRESSIONISM
Weill: The Protagonist, Op.14 (1925)
Schreker: Chamber Symphony (1916) ☎ *0510*
Hindemith: Murder, Hope of Women, Op.12 (1919)
Tickets: $42/30/20

Thursday, May 30 at 8 P.M.
Alice Tully Hall
RENÉE FLEMING, soprano ☎ *0530*
Tickets: $30

JUNE

Sunday, June 2 at 2:30 P.M.-10:30 P.M.
Alice Tully Hall
BANG ON A CAN MARATHON ☎ *0602*
Tickets: $15 (General Admission)

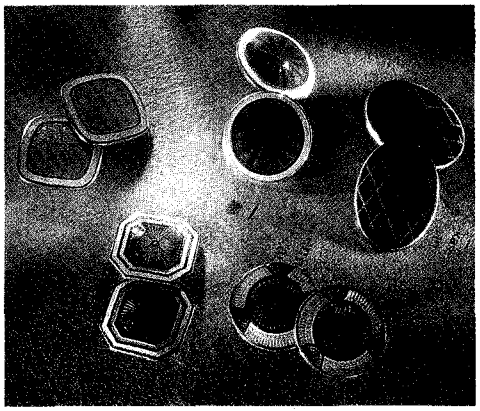
Sunday, June 2 at 3 P.M.
Avery Fisher Hall
BEETHOVEN NINTH SYMPHONY ☎ *0602*
SCHUMANN C MINOR MASS
(New York Premiere)
NEW YORK CHORAL SOCIETY AND THE BROOKLYN PHILHARMONIC
DENNIS RUSSELL DAVIES, conductor
Tickets: $35/25/20

Additional support is provided by The Aaron Diamond Foundation, Daisy and Paul Soros, The Andrew W. Mellon Foundation, The Gladys Krieble Delmas Foundation, E. Nakamichi Foundation, Thomas W. and Diane Smith, The Norman and Rosita Winston Foundation, The Eleanor Naylor Dana Charitable Trust, The Shubert Foundation, Ann and Gordon Getty Foundation, F.M. Kirby Foundation, Kathryn and Gilbert Miller Fund, Inc., NY1/Time Warner City Cable, Metro Networks and 96.3 FM WQXR, New York State Council on the Arts and National Endowment for the Arts.

© 1995 Greenbaum Brothers

Our French Art Deco Commode
in silver leaf circa 1925 is accompanied by a chair of the same period upholstered in cropped velvet.
Explore a veritable museum of period design including fine antiques and reproductions from the17th century to the present day.

FROM *the* WORKROOMS *and* SHOWROOMS *of*
GREENBAUM
INTERIORS
DESIGN SERVICES • FURNITURE & ACCESSORIES • ANTIQUES & FINE ART • CUSTOM SHOPS
PATERSON, NJ 201-279-3000 • MORRISTOWN, NJ 201-425-5500



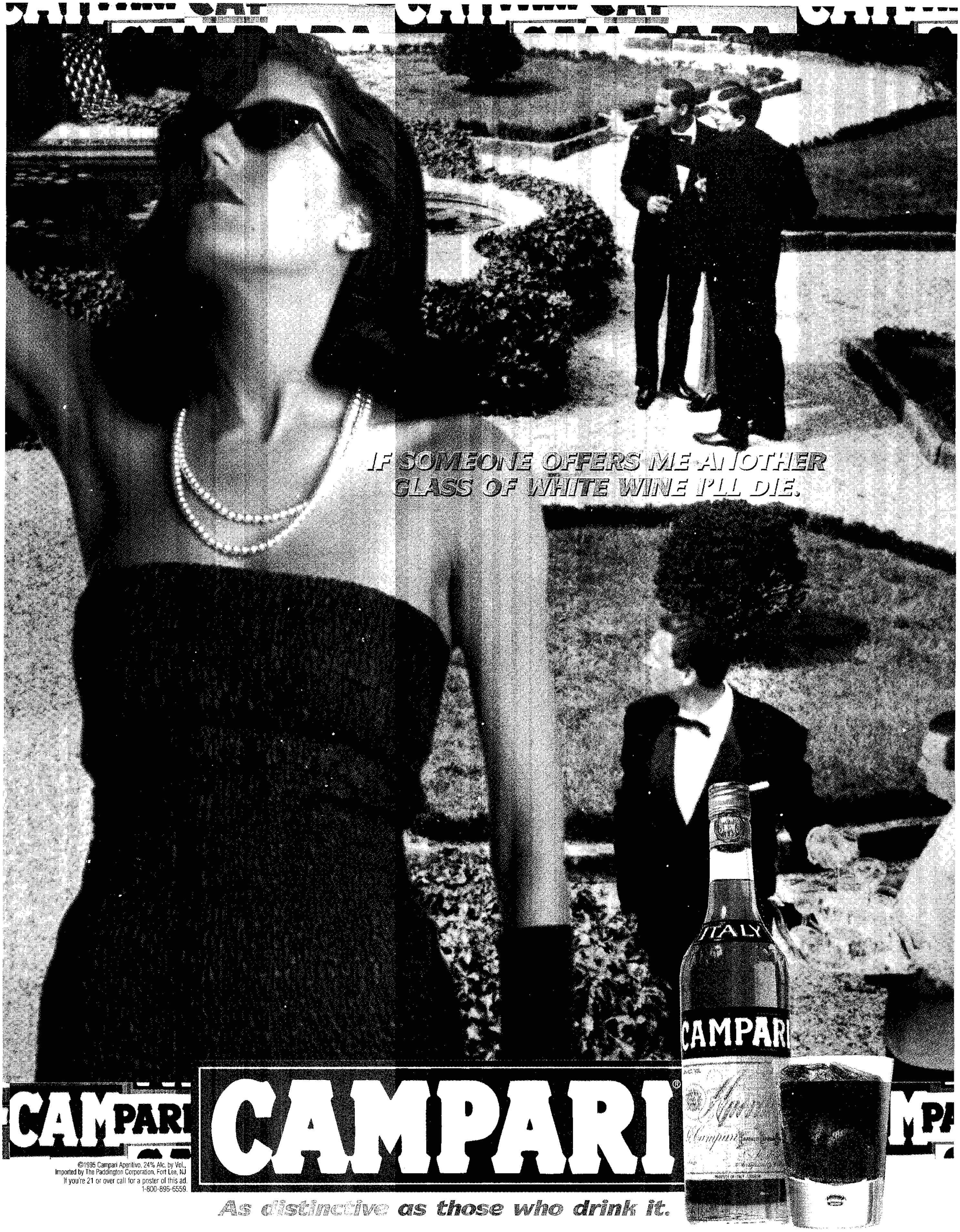
A selection from our vast array of antique cufflinks.

Alice Kwartler
★ *Antiques* ★ ★

New York City's premier source for beautiful & distinctive antiques in sterling, crystal & enamel

123 E. 57th St. (Park & Lex.)
212 752-3590 ★
★ ***Open Mon. thru Sat.***
11 a.m.-6 p.m. ★

For the most beautiful gifts in New York, it's as easy as 1-2-3...East 57th Street, that is.


IF SOMEONE OFFERS ME ANOTHER GLASS OF WHITE WINE I'LL DIE.
CAMPARI®
ITALY
CAMPARI
As distinctive as those who drink it.

©1995 Campari Aperitivo, 24% Alc. by Vol.,
Imported by The Paddington Corporation, Fort Lee, NJ
If you're 21 or over call for a poster of this ad.
1-800-896-6559.

Campari and soda.

movie-theater industry produces studio revenue of less than $3 billion. Even with videos and theme parks and cable systems and publishing interests, and even accounting for the recent bloating of mergers, the total revenue of the top six entertainment companies last year was less than $50 billion. Wal-Mart's sales were $82 billion.

Entertainment also has been a "hot" sector, with company values bid way up and lots of merger activity. But this is self-feeding: The media have been the servants of those who want to hype the information superhighway and the way in which "content" is supposed to guide it. One gets the sense with the phone-company executives who were so enamored of Michael Ovitz that someone should have canceled their subscriptions to *Business Week.* Even the New York *Post,* ever an instrument of its owner Rupert Murdoch, is incongruously all over the media-deal stories. This outsize coverage is a big reason why investors have flocked to these stocks, even though to this day nobody can explain much about where this digital revolution is taking us. Perhaps it's because no one understands this stuff that people need to have superheroes to guide them through the darkness. Deified by the media, Katzenberg and Geffen and Steven Spielberg raised billions just by hanging out a shingle, and Diller cobbled together a few coat-hanger UHF signals and got investors to pour in $190 million to bet on his alleged new Silver King "network."

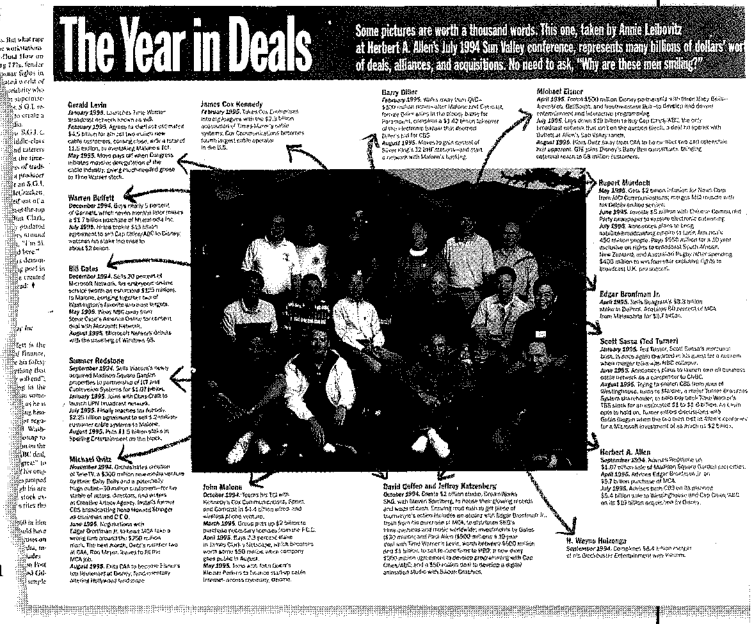
The business press is one thing. But now the moguls routinely populate *The New Yorker* and *Vanity Fair*—which throw parties for them in forays to the Left Coast—and get all mixed in with style and culture and politics. Editors know that other media types devour this stuff, and such stories lend a steroidal glow of hotness to their publications. And inevitably, a panting, worshipful tone creeps in. Many reporters deal with the savage competition of the media beat by making devil's bargains with their sources, trading access for the occasional puff piece. And the expert manipulations of the players make it nearly impossible not to sell your soul to sort through it all. Even fair-minded accounts tend to reinforce the idea that these are larger-than-life, mythical figures roaming the earth, and their travails start sounding like bad movie scripts.

> *"Perhaps it's because no one understands the digital revolution that we need* **media mogul superheroes** *to guide us through the darkness."*

So the Disney–ABC merger is seen as Michael Eisner's personal journey (this comes after last year's script, the "Shakespearean drama" he engaged in with ex-colleague Katzenberg). All of these executives begin to take on crude, cartoonish personalities: Buffett is a benevolent grandfather, Wasserman the elder statesman, Turner a lovable rogue, Ovitz the Machiavellian manipulator, Malone the steely genius, Levin the cerebral brooder, Diller the gutsy visionary, Geffen the clever gadfly who spends his money cavortingly while the rest of them are working. Note the absence of villains here. This two-bit personifying plays into the hands of the moguls: Executives like Microsoft's Gates and Disney's Eisner and their public-relations teams make their chillingly power-hungry companies seem warm and fuzzy by promoting the idea that they're run by rumpled, boyish enthusiasts turning out model airplanes in their basements.

The other argument for why these people are important is cultural and political. The idea is that television, music, and the movies have a vast impact on what we think: With the TV on for six hours a day in the average household and myriad other media images beamed at all of us every minute, we need to know who is behind the images, and what motivates them, so we can filter it intelligently and not be manipulated. It makes us smarter consumers, not video sheep.

But this argument is gravely weakened by the fact that the moguls—these days, anyway—have little to do with the content of what they produce, except in the sense that its purpose is to generate profits and these people are the profiteers. It's certainly a good thing for everyone to be reminded of this fact periodically, but I mean, like, *duh.* It would be one thing if these bland moneymen had anything to do with the cultural aspects of their programming, as Walt Disney arguably did, or the immigrant movie-studio moguls of the thirties, or William Paley at CBS, or William Randolph Hearst in newspapering. But is there a Gerald Levin style? A Sumner Redstone vision of America? A Michael Ovitz kind of movie? The brilliant Barry Diller created the Fox network on the mighty bulwark of . . . *Married . . . With Children.* Even Eisner, the poster boy for "creative" executives, makes little lasting imprint on Disney's material except as sometime custodian of the company's squeaky-clean image.

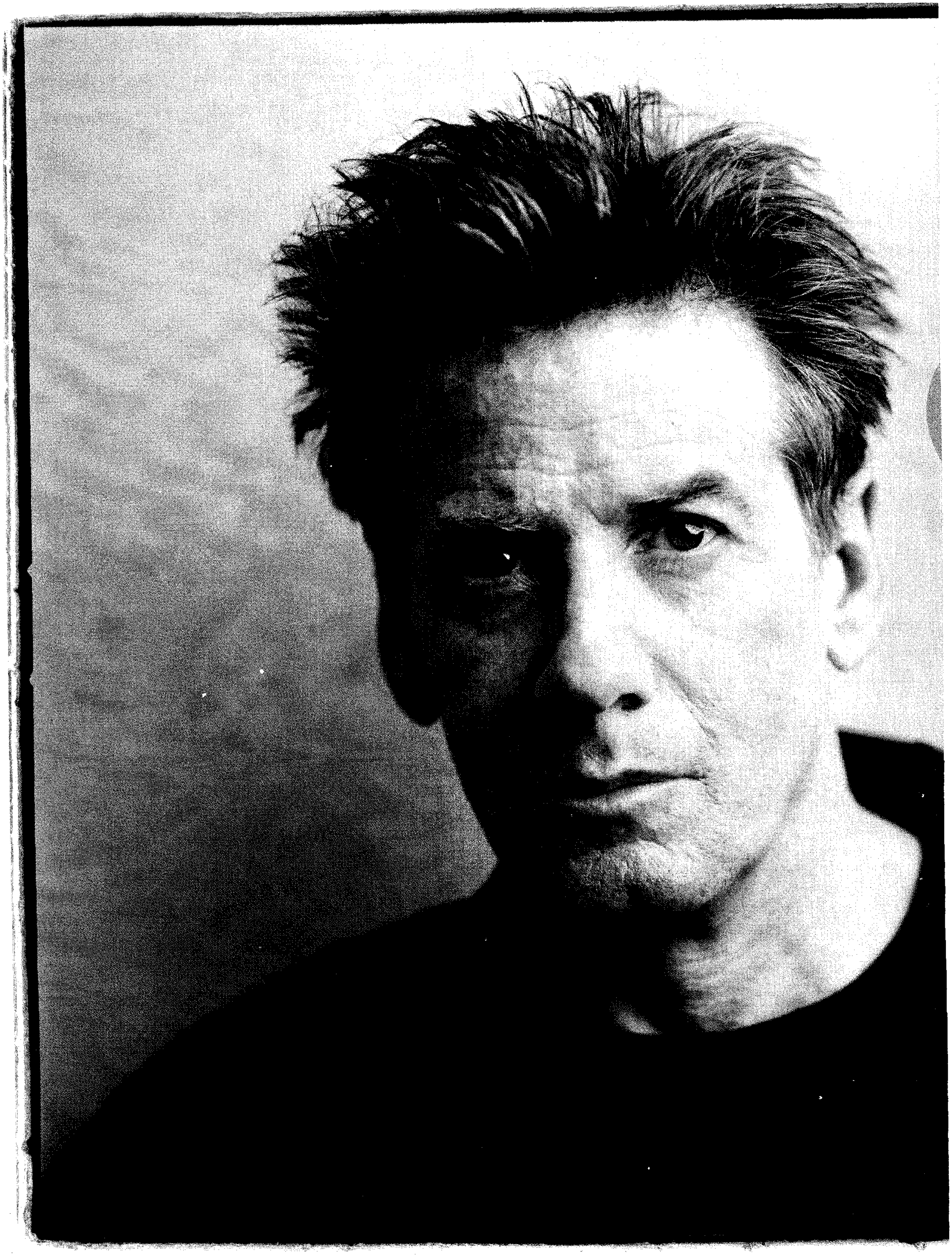

The Year in Deals
Some pictures are worth a thousand words. This one, taken by Annie Leibovitz at Herbert A. Allen's July 1994 Sun Valley conference, represents many billions of dollars' wor
of deals, alliances, and acquisitions. No need to ask, "Why are these men smiling?"
Gerald Levin
James Cox Kennedy
Barry Diller
Michael Eisner
Rupert Murdoch
Warren Buffett
Bill Gates
Edgar Bronfman Jr.
Scott Sassa (Ted Turner)
Sumner Redstone
Herbert A. Allen
Michael Ovitz
John Malone
David Geffen and Jeffrey Katzenberg
H. Wayne Huizenga

Herb Allen's Olympian mogul meeting, as depicted in *Vanity Fair.*

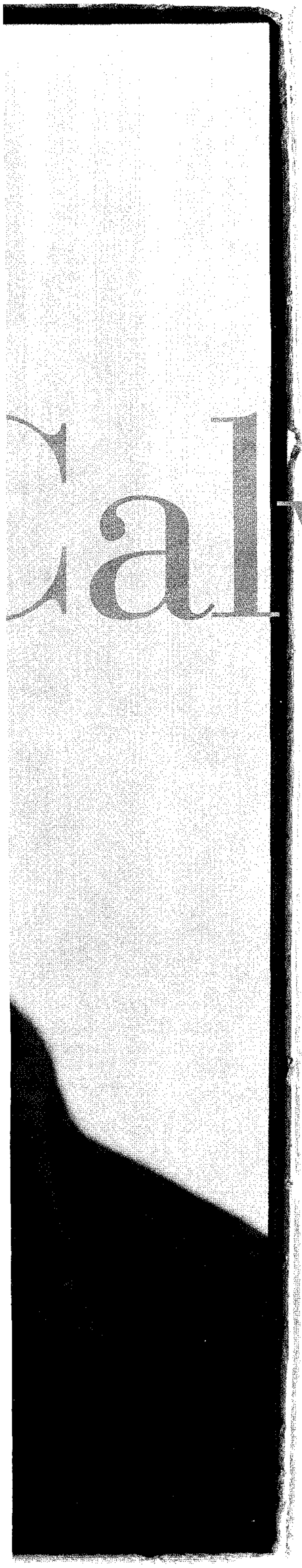
When I began covering the movie studios in Hollywood in the eighties, I kept trying to figure out which studios had personalities that might be reflective of their bosses' tastes and predilections. But I couldn't find a connection that wasn't a stretch. The only generalization was business-related: Studios with stable managements (like Warner Bros. and Disney) seemed to perform better. Frantic dealmaking (like at Time Warner and Disney), of course, only makes things less stable.

That's what's depressing about this. Covering these moguls, with all the Lear jets and noncaloric lunches, the power and celebrity, always comes down to making deals. That's their own get-off, their playing field, and inevitably the reporters wind up buying into those terms. The deal dramaturgy may provide an easy way to tell a story—the consolidation of media power in few hands, for instance—but the players themselves have little to do with the content of our culture.

When the aforementioned Auletta went to Hollywood two years ago to interview the moguls about the impact of mass entertainment on cultural values, the result was the most important article he'd done yet—and the least interesting. The sad part, in the end, was that the moguls turned out to have nothing to say. ■



PHOTOGRAPHED BY TIMOTHY GREENFIELD-SANDERS
FOR *NEW YORK*



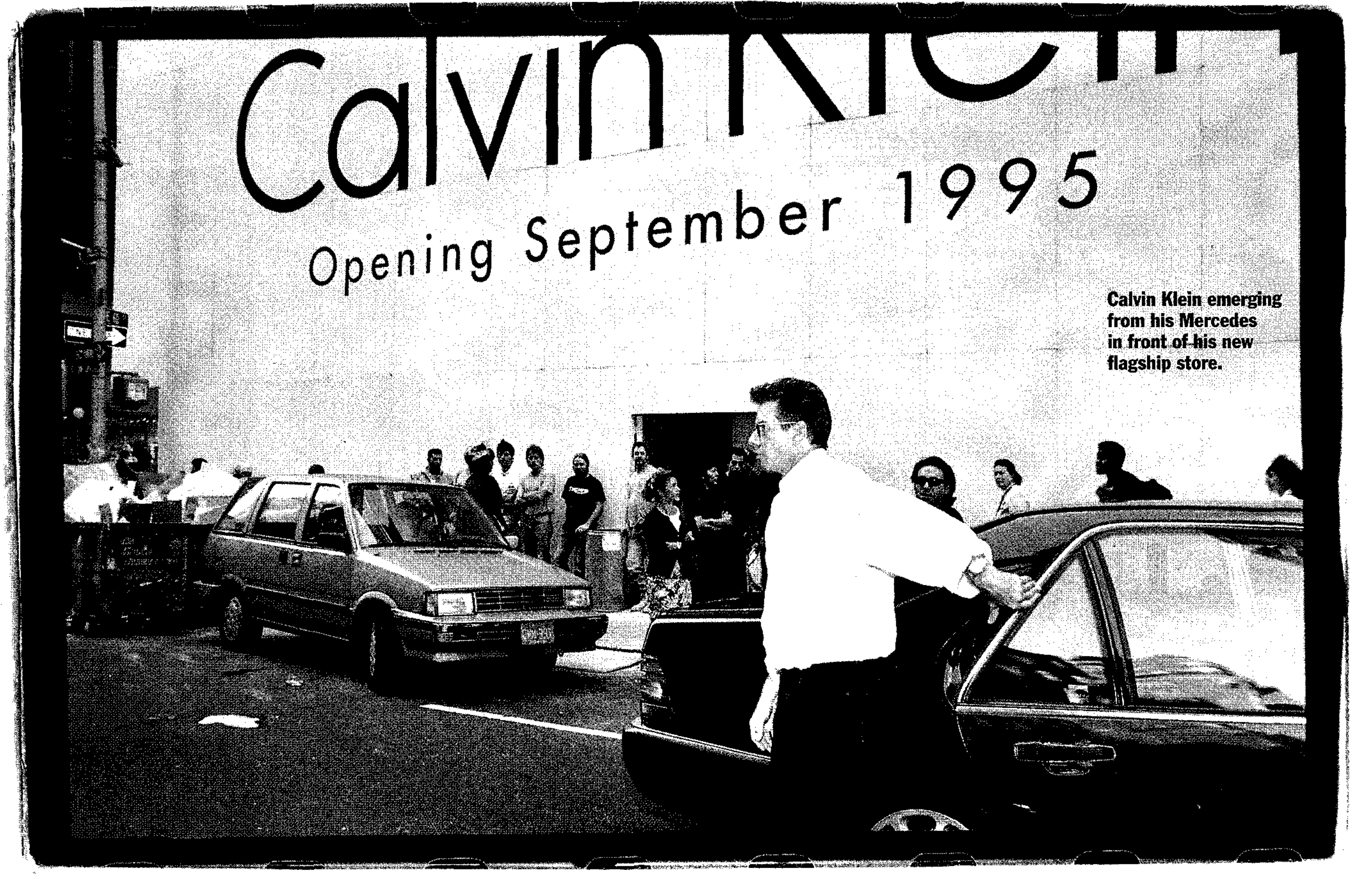
The Triumph of Calvinism

By James Kaplan

His new Madison Avenue palace is as elegant and understated as his designs, and, personally, Calvin Klein is cleaner than ever. But as his now-infamous new ads demonstrate, the secret of his success is no secret at all: Sex sells. An inside look at fashion's brilliant button-pusher.

ERHAPS THE MOST NOTABLE THING ABOUT last week's opening of Calvin Klein's new flagship store on the northwest corner of 60th and Madison was what didn't happen: There were no angry placards, no indecorous shouts for the eleven o'clock news. The furor over Klein's latest jeans advertising died down as soon as he withdrew the campaign, and the aftermath was pleasing all around. The moralists got satisfaction; Calvin got the kind of publicity that beat any advertising campaign. But then, that's the way things have been going for him these days—even when he seems to lose, he wins.

The other alligator shoe has dropped. The apotheosis of Mosholu Parkway–to–Madison Avenue is now complete. Twelve blocks down from Ralph Lauren's monument to self-transformation lies what would appear to be Calvin Klein's monument to self-realization, a South Pole to Lauren's North. For if Ralph's neo-aristocratic Rhinelander mansion is a rich artifice, the ultimate set design, Calvin's stripped-to-the-minimum, 20,000-square-foot emporium would seem the acme of the Klein aesthetic, the unornamented style that once earned the designer the nickname Calvin Clean. A visual



Calvin Klein emerging from his Mercedes in front of his new flagship store.

metaphor for his now-clean-and-sober ways and—at last—a world capital for his astonishingly perdurable realm.

Then again, there is artifice and there is artifice.

HERE'S CALVIN KLEIN ON A HOT NIGHT AT THE END OF JULY, STEPPING REluctantly out of his Seventh Avenue headquarters, where he's busily preparing his spring men's collection, to put in a quick appearance at the Bryant Park cocktail party that kicks off the New York Men's Shows. "A half-hour, no more," he says to a publicist as the elevator descends. The accent is unreconstructed Bronx, the voice a less-bass, Harvey Fierstein–ish rasp. Klein makes a wry face, drawing us into the conspiracy.

He's 52, and he looks it. Gone is the gorgeous boychik who once posed in his own ads, the sleek, dark-haired prodigy who once stopped them in their tracks in the District. (Cut to the Old Garmento—big gray sideburns, pinkie ring; mouth agape, breath mint clacking: *Look, Calvin Klein, can you believe it? So young.*) Now the wunderkind is approaching a kind of garmento-tude himself: His face and neck are red and mottled from the sun; his hair is grayish and sparse in the back, though it still crests in front with a doo-wop flair.

There's also an odd seediness about his person, a studied carelessness about his attire that would appear boyish in a younger man but that, in a gentleman of vast substance and stature and a certain age, feels, well, slightly off. Tonight, for example, he's wearing Uniform No. 2: navy blazer over a white T-shirt; wrinkled khakis, unfinished and rolled at the cuffs ("I grow old, I grow old . . ."); and scuffed white tennis shoes. Uniform No. 1 being all of the above minus the blazer, plus a white button-down shirt. He's hard at work, 2 implies; he's being pulled away under duress.

We hit the street—the air is toxic, Manhattan-July-twilight-brown—and strike out eastward across 39th. For a breathtaking second, it appears as if Calvin Klein, American icon and fashion god, employer of a large security force, is actually going to strut over, all lanky and boyish in his sneakers and khakis, to Bryant Park. "Yo, Cal-*vin* . . ." But no, there's the big black Benz. Whose inner atmosphere is cool and black-leathery, all sense and tranquillity.

As the deck of the Bryant Park Grill is not. Cheek by sweating jowl, several hundred members of the fashion Establishment and press suck back drinks, pass up canapés, and talk about the heat, the heat, the heat. The faces are bored or animated, but not one would ever be confused with a face in any hinterland on earth; these are faces that know: what's happening, what's on the way. People from *L'Uomo Vogue,* from British *GQ,* from Milan and Barcelona and even Manhattan. It's like *Prêt-à-Porter*, minus the lame dialogue.

The thick crowd doesn't quite part before Calvin Klein—they're too cool for that—but almost everyone he approaches, and certainly everyone who approaches him, can just, well, hardly believe it. The talk is strictly chitchat, but the subtext is awe. Eyes glitter and follow, searching avidly for wisdom, approval.

Not everyone is a supplicant: There's Donna Karan, petite and cute and sparkling Suzanne Pleshette–ishly at the sight of her friend and fellow deity. "Hello, Mistuh Kloin," she honks. Entourages fall back as the two demigods embrace. And proceed to dish for a tantalizing ten minutes, in which Klein shifts out of party mode into alert amusement, engagement, incredulity. He leans in like a Jewish eagle, fingers spread on his breastbone, agape. All at once, he is *himself.* But the only voice audible above the din is Karan's considerable one, and even that only fragmentarily: "*Exactly* like what's-huh-name, you know, with dance," she says. She snaps her fingers. "*Mawtha Graham.*" And then, a moment later, the punch line, bellowed in hoarse triumph: "*Shee-uh—fucking—*puh-*fection!*"

This is the thing about Calvin Klein: You'd *like* to dish with him. You'd like to know what he and Donna Karan consider Sheer Fucking Perfection. But once you knew, it wouldn't necessarily singe your synapses. Fashion isn't rocket science, and—despite the adoring stares—Klein isn't a rocket scientist. He's a very good designer: a clever, Street-canny guy with an eye, a couple of big, enduring ideas, and ferocious persistence. He's warm, funny, magnetic, all Bronx soul and endearing mannerisms, dropping final *r*'s, gesturing wristily. Best of all, in any moment of irony, is the C.K.

Hair by Howard Fugler/Roger Thompson Salon at Barneys New York; grooming by Genevieve/Oz, N.Y.

Take: He drops his shoulders, swivels his head, arches his high-pointed eyebrows, and fixes you with that wry look, lips squinched thinly, greenish eyes deadpan behind the glasses lenses. It's instant intimacy. The only thing is, if you're there to pry into his business—or, God forbid, his life—there is no intimacy. No dish, no grist, no hard information. For these days, Calvin Klein doesn't have to explain himself to anyone.

WHY DIDN'T CALVIN KLEIN OPEN A MANHATTAN FLAGSHIP YEARS AGO? "He felt the site opportunity was now," says Calvin Klein president (and former Armani right hand person) Gabriella Forte. "He likes the area, and it's very hard to get the amount of space. I think another reason is because we can put together the organizational structure to run it properly. If you didn't have the retail skills, and you did not select the right merchandise, pursue the customer, and mix the merchandise correctly, provide the right selling tools, educate and train the staff to understand Calvin Klein, it would be a financial disaster."

Klein has already had enough financial near-disaster, thank you, most of it engendered by his 1984 buyout of Puritan Fashions, his jeans licensee, for 75 million borrowed dollars—a debt that shadowed the company, albatrosslike, for almost a decade. Then last year, Klein sold its underwear division to Warnaco for $64 million, nicely offsetting most of its remaining debt. Then the company sold off its jeans business, for a reported $50 million.

All these moves were part of a corporate plan to license out every part of the business except for the women's collection and the CK men's and women's lines: to have, in other words, the bulk of the manufacturing done by others, for a licensing fee plus royalties. What this ensures is that those others—they must be deeply trusted others—do the heavy lifting while Calvin counts the cash. Licensing is nice work if you can get it, but you have to have quite a name to make it pay. Calvin Klein's name is bigger than ever.

Klein, Inc., is in a stronger bargaining position than at any point in its 27-year history. It is low in debt, rich in cash ($85 million), privately held, building strength on strength.It is widening its European and Far Eastern operations, milking higher and higher revenues from cash cows like the fragrances (they now earn an estimated $500 million, wholesale, per year), underwear ($120 million), and jeans ($250 million). Which guarantees ever-better royalties from licensees. Which assures ever-greater cash flow.

Seven years ago, when the first Calvin Klein store opened, in Dallas, retail looked like a good bet; still, Calvin and longtime business partner (and Mosholu Parkway homeboy) Barry Schwartz stepped in carefully. "We opened up a few stores to really experiment with the idea of retail," Klein says. "I was trying to understand the business better. Working with the aesthetic. How the clothes should be arranged. How they should be mixed. Should we have men's and women's together? Should we have [the popularly priced, trimmer-fit line] CK mixed in? I mean, there's so many different possibilities to how you present what you do.

"That was kind of a little bit the road show," Calvin says. "But at the same time, I had to find a space that I would fall in love with. And that would be right for the clothes. And that's tough to find in this city."

Yes, a good location is hard to find, but what mainly doesn't happen overnight is fiscal serenity. Calvin Klein may have arrived years ago, but his ship has finally come in. And landed at 60th and Madison. The four-level store, with its white walls and ceilings, its matte sandstone floors, its Donald Judd furniture and monolithic vitrines, is an announcement that Calvin's fortunes, which for years were bright and bouncy but not always quite as solid as they appeared, have achieved a mellow middle age.

The store embodies the designer's lifelong distaste for ornamentation and bright colors, his love of clean lines and earth tones. With few exceptions, this aesthetic runs, like a genetic stamp, through all Klein's work from the very beginning, 30 years ago. His grandmother sewed samples for Hattie Carnegie; her daughter, Calvin's mother, was obsessed with clothes, whether the family could afford them or not (his father ran a grocery store), and passed along the passion to her middle child, who accompanied her on her trips to Loehmann's and learned to love her taste.

"She was the kind of woman who didn't dress in a very feminine, frilly way," Klein says. "She wore clothes that would be comparable to the kinds of clothes that I do. She was extravagant, and my father, who was, and still is, an amazingly patient man, allowed her to indulge herself. She would have clothes that were lined in fur. Rarely did she ever wear fur on the outside. She had a taste and a style. And a sense of appreciating simple things. Pure things. That I picked up on. That I got."

GABRIELLA FORTE GETS IT PERFECTLY. AS SHE HOLDS FORTH IN AN ALL-white meeting room in the all-white 39th Street headquarters, it's clear at once that the pint-size Italian, with marmoset eyes and steely mien, would scarcely have jumped from Armani onto anything but a champion horse. And nothing would illustrate this better than the way she shifts from a dry corporate debriefing to an impromptu description of the Calvin she has on, a garment that might look, to the fashion-challenged, like a simple beige-ish summer suit.

No, no. Forte's eyes sparkle. A dithyramb begins. "I have chiffon that's covering my linen dress," she says. "It looks like it's just so simple. It has topstitching. It's constructed. But it feels like I'm wearing a pajama top. And it requires me to move with the freedom of a pajama top. Meanwhile, I am not hiding my form. I think once you like Calvin, and you understand that, it is a great sense of freedom. You immediately want to move, within space.

"The identity of the Calvin Klein design, as of any great design company and great brand, is consistent," she says. "It's the same thing with his strap sandal—it has a little strap, and a very thin sole. It's very constructed. But the balance is always to allow this kind of elegant casualness."

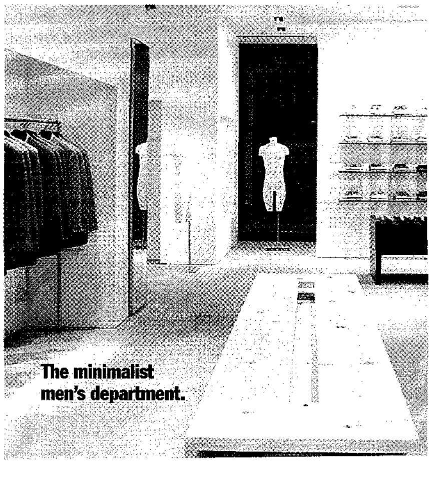
"Elegant simplicity?" I hazard.

"Yes," Forte says. "But I call it casualness, because you could have an elegant simplicity but be uptight. Calvin is very direct. The way he enters a room. It's a bit awkward at times, you know. The way he drinks his coffee is elegant. But at the same time, he is always at ease. You never feel a tension, you know? The only time you feel a tension is when he's discussing something he cares about. And he wants to make sure that detail is right."

"WE HAVE SOMEONE WHO SPECIALIZES," SAYS KLEIN. "HIS LIFE'S WORK IS GETTING THE RIGHT SHADE OF WHITE."

YET THERE ARE MANY GIFTED MEN and women who grew up obsessed with lining and stitching and armholes—even with simplicity—and with getting the proportions just right. Some of these designers produce haute couture; some venture into ready-to-wear. Few become international institutions.

Calvin Klein's first, and abiding, passion is for designing women's clothes, clothes of the sort that his mother and grandmother would have approved of. Only when he discusses making women's clothing do his eyes truly light up. But he has never been a great originator so much as a great assimilator and parer-away. He was an indifferent student at Fashion Institute of Technology; his chief skill, in his early



The minimalist men's department.

Photograph by Andrew Bordwin.

jobs at ready-to-wear companies, was copying the Paris collections, stitch for stitch.

Klein has soaked up many influences along the way; the value he has always added is an insistent simplicity: an abiding, often overemphasized, American passion. But while Calvin Klein's star could certainly have fallen had the casualness of his clothing been less than elegant, he could never have become a legend, a walking trademark, on the strength of the clothing alone. Do gazillions of people around the world know about Calvin Klein underwear because it's great underwear? "There's one American brand I'd love to carry when it enters the French market, and that's Calvin Klein," said a major Parisian retailer last spring. "The name conveys a dream."

A dream. What made Calvin a superstar was not our conscious—*need underwear; must get* good *underwear*—but our unconscious. What got to us on a dream level was some of the most audacious, culture-pushing marketing this country has ever seen. Sex sells, the cliché says, but it was the genius of Klein, and those who worked closely with him, to realize that sex without context merely draws attention to itself. What Calvin Klein, designer, wanted to draw attention to was Calvin Klein, trademark. Still, if some of the attention paid to the man himself came along in the bargain; if the border between eponym and product blurred, connoting a state of mind and a way of being that were new and dark and strange and uniquely compelling—well, that didn't hurt business a bit.

HIGH LIFE IN LATE-SEVENTIES NEW YORK WAS STUDIO 54: COCAINE, DEsigner jeans, and a surging, ravening, polymorphous sexuality. Calvin Klein, who'd left his first marriage in 1974 and pursued bachelorhood as vigorously as he pursued corporate greatness, appears to have partaken of Studio 54 in full measure. He was the richest, handsomest, hardest-living young tycoon around, a dark, sultry Jewish prince, a legend at 35. He owned a big apartment on the Upper East Side and a house in Fire Island Pines. He pumped iron religiously, made his body a thing of beauty. He was a living icon: He'd appeared in his own print ads early on; his face had become even more famous when he helped foil a 1978 kidnapping attempt on his daughter, Marci.

But jeans were the fashion story of the end of the decade, and Calvin Klein couldn't get people to buy his jeans. Then, in August 1980, the company launched a series of commercials created by Doon Arbus and Richard Avedon, featuring the 15-year-old Brooke Shields splaying her long legs and soliloquizing with doe-eyed insinuation about her "Calvins." What were Calvins? We knew instantly, even though the word had never existed till that moment. What were those commercials about?

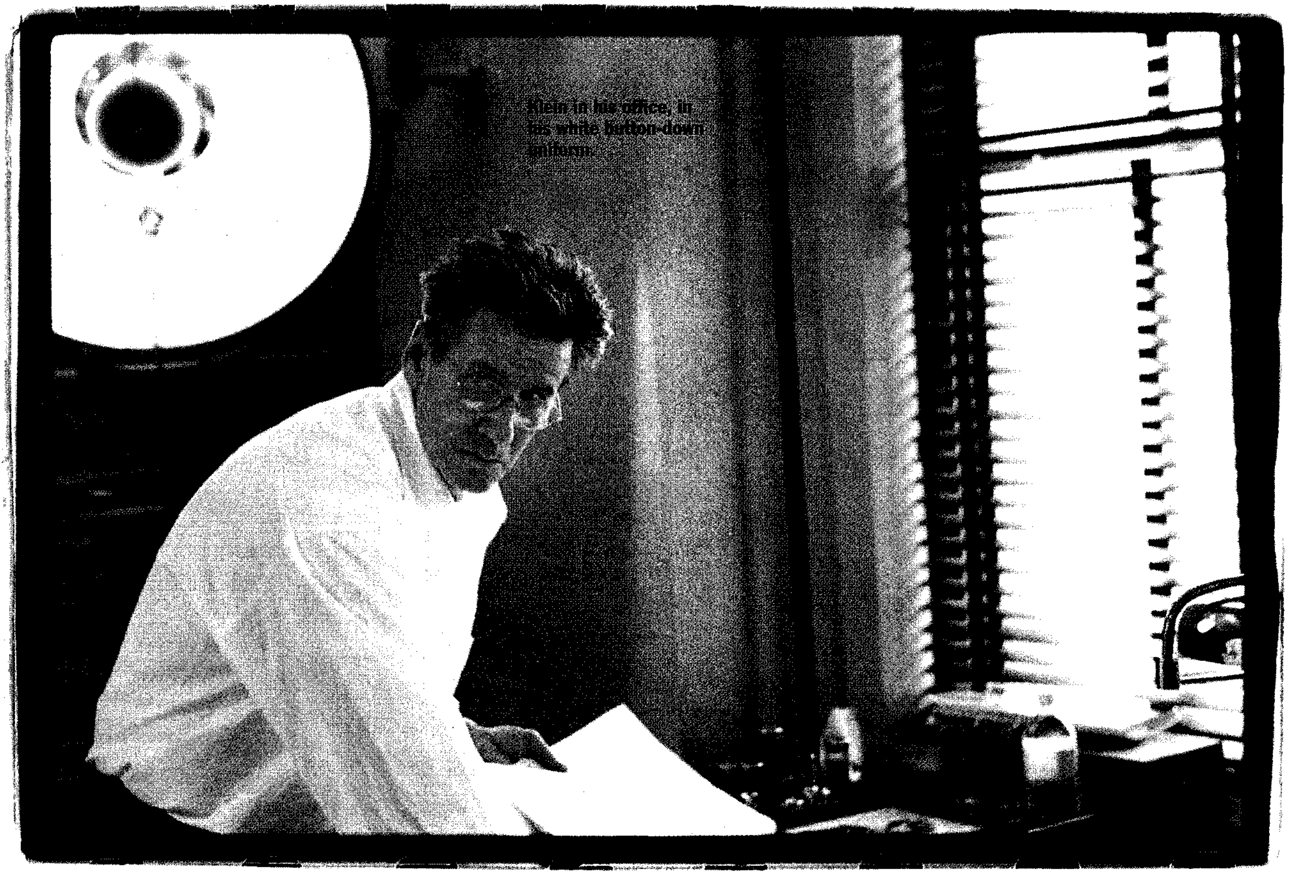
We knew they were about sex, but while this was a vision of sex we recognized at once—from our dreams, from the spirit of the time—we had never seen it *sold* before. The vision was about celebrity and its strange prerogatives, about the bounds that we civilians dreamed of crossing but were forbidden to cross. Brooke and Calvin could do these things; the rest of us waited in line outside Studio 54.

Being shown what was beyond the velvet rope, and excluded at the same time, made us frantic to get in. The very jeans that had been mere denim one day were golden the next.

Klein's jeans commercials revolutionized TV advertising. They established one of the most brilliant public-relations beachheads ever created, at once spiking the company name, with maximum familiarity, into the American consciousness and situating an unforgettable, irresistible corporate image right on the razor edge between propriety and titillation. The controversies—local network television affiliates in New York, for example, refused to air some of the Brooke Shields ads—only helped.

And the success of the jeans commercials brought marketing that pushed harder and harder. Klein's in-house advertising group, CRK, commissioned ever-stranger commercials from Arbus and Avedon, and Bruce Weber's print ads for Calvin Klein underwear (bulging briefs) and Obsession perfume (nude black-and-white twosomes, threesomes, and moresomes). The marketing built the dream, made it guilty and vivid and necessary.

Meanwhile, through the first half of the eighties, Calvin Klein lived his own dream. Even as Studio 54 collapsed, even as AIDS began to slice through the fashion world like a harrow of hell, eventually bringing down Halston and Perry Ellis and Willi Smith and



Klein in his office, in his white button-down uniform.

Giorgio di Sant' Angelo, he seemed impervious.

Then, as Klein was $75 million in the hole from the purchase of Puritan, his jeans licensee, the jeans business dried up, industrywide, in 1984. It was right around then that the Rumor started: Calvin Klein was dying of AIDS.

The Rumor persisted for years, despite evidence to the contrary. Klein has insisted it began when he was was hospitalized for viral meningitis in 1981, or perhaps when he was confused for Puritan owner Carl Rosen, who was dying of cancer shortly before Klein bought the company.

But whatever its source, the talk fed on the fact that Calvin, who had ridden so high, was now brought low. And the whispers helped perpetuate the slump: Clothing companies always live on credit from cycle to cycle, and banks would not be eager to lend to a company that, as credit-ratings agencies had asserted, could not survive the death of its founder. Klein was finally driven to deny he was sick in two extraordinary interviews he granted to *Women's Wear Daily* and the Washington *Post*. He also had his friend Joan Rivers declare his health on *The Tonight Show*. The bankers relaxed. And the soaring success of Obsession helped Calvin Klein, Inc., bob along, but it didn't erase the debt, or stop the talk.

OBSESSION
Calvin Klein
cK
Calvin Klein Jeans
OBSESSION for men
Calvin Klein

Klein's button-pushing ad campaigns have included collaborations with photographers Richard Avedon (Brooke Shields), Herb Ritts (Marky Mark), and Steven Meisel.

"I CREATE THE UNDERWEAR TO MAKE PEOPLE LOOK SEXY," SAYS KLEIN. "WE DESIGN IT THAT WAY."

Klein's marriage to pretty, horsey Kelly Rector in 1986 caused some snickers, but it also brought an odd kind of public resolution. He'd always appeared to have several identities; that of Devoted Husband and Father seemed no less important to him than the others. He sold the Fire Island house, and though he and his new wife lived in separate apartments for a while, they eventually moved in together, then bought a big place in East Hampton. The 1988 launch of Eternity perfume (the name came from a ring from the Duchess of Windsor's collection that Calvin had bought Kelly) was meant to mark a new epoch in his life. Meanwhile, the dark ads for Obsession and the underwear continued, the rippling, coupling bodies and the vacant faces all conveying the feeling that something more than good old-fashioned heterosexual fun was going on. Nor was Calvin himself having much fun: Business pressures had addicted him to a steady diet of vodka—he could polish off a bottle of Stolichnaya at a sitting—and Valium.

Just before the scheduled launch of Eternity, in April 1988, his office announced he'd gone to the Caribbean on vacation—an extremely strange move to make before the debut of a major product. As reporters sniffed and prodded (and as the AIDS rumors reemerged), Klein's public-relations apparatus gave in and admitted the truth: Calvin was at the Hanley Hazelden Center at St. Mary's for Alcohol and Drug Rehabilitation, in Center City, Minnesota.

After he emerged a month later, a strange veil descended. Klein developed a new, Reaganesque habit of cupping his ear and squinting uncomprehendingly when the press posed inconvenient questions. He looked older—his hair was graying, and gold-rimmed spectacles replaced contacts—and strangely chastened. His club and gym days were over. And his profile went from high to almost nil, except for the obligatory gossip-column sightings of Calvin and Kelly at this polo tournament or that charity gala, or—more usually—of Calvin and any one of the usual small cadre of soul mates: David Geffen, Sandy Gallin, Barry Diller. Overnight, he had become a gray eminence.

And the ads kept up their strange search. Kate Moss appeared, haunted, starved, naked—a death-camp wraith. And on the other side of the coin was Marky Mark, like a smirking, bulging Hitler Youth at an unbuttoned summer outing. As always, the images seemed to come from some dirty dream, where the boundaries faded and rules—and human contact—melted away. The Brooke Shields commercials looked sweetly old-fashioned now.

But Calvin's advertising, which had always broken ground and inspired imitation, was showing increasing signs of strain. In 1991, a hugely expensive, 116-page jeans-ad insert in *Vanity Fair*, shot by Bruce Weber and chock-full of nudity, failed to do much for Klein's stagnant denim business. In 1993, Marky Mark Wahlberg, upset at having become a gay icon for his underpants ads, made some indiscreet comments about homosexuals and quickly vanished from Calvin's pantheon.

What appeared next caught everyone—including Calvin Klein himself—off guard.

IF THE ONLY TIME YOU FEEL A TENSION WITH CALVIN KLEIN IS WHEN he's discussing something he cares about, he must care about his advertising a good deal. Unfortunately, he doesn't care to discuss it in any great depth.

Try to get Klein talking about the thinking that goes into creating those images, or what they really mean, and he lapses into aggressively unreflective CEO-ese, and the tension in the room—with (at Klein's insistence) a public-relations person always present, monitoring and taking notes—becomes so thick that you begin to feel he's speaking in a kind of code, to which he alone holds the key.

"Is there a sense in which the evolution of the company and its image has reflected your own evolution over the past 27 years?" I asked him in early August, over breakfast at the Essex House.

He fixed me with a less-playful version of the C.K. Take. "Well, people like to speculate about that, you know."

"Here I am speculating."

He laughed. "Of course there's some of that," he said. "But I would stress that the real story is that this is a serious business. We've put into place a strategy that over a period of time we were going to strengthen everything that we do in each product category

Photographs: clockwise from top left, Herb Ritts (2); Mario Sorrenti; Steven Meisel (2); Richard Avedon; Bruce Weber. Courtesy of Calvin Klein, Inc.

here in this country. Expand it globally. Bring in the infrastructure to do that. I mean, the sexy story might be that it mirrors my life. But, you know, I'm here leading this business. It's based on building a successful business. And offering people good things. And less on what's really going on in my life and the whims of my life."

The case could be made, I told him, that his advertising has had as great an effect on the culture as the fashion itself.

"I mean, we try to do really interesting things, obviously," he said. "That's part of the formula. But the real story is to try to let people know what the product's all about. It's true in everything we advertise. I work with creative people—Bruce [Weber], Dick [Avedon], Irving Penn. But the ideas all come from what it is we're saying about either the perfume or the men's clothes or the women's clothes or the accessories. The photograph tells the story. And we try to do it in a way that's inventive, that's modern, that's eye-catching. That is sexy.

"But we're not trying to provoke. We're not trying to shock, and we're not trying to create controversy. That is never the intention. You know, we've done some really interesting things that have created some talk."

Klein with Kelly, his wife.

"THIS IS WHAT IT IS. YOU SEE THROUGH IT. IF YOU DON'T LIKE IT, DON'T BUY IT."

Some talk. A swarm of images came to mind: naked Kate, pulled underpants, pierced body parts . . . Stammering, I asked if he'd ever seen the famous *New Yorker* cover depicting a little old lady cringing at a bulging-briefs poster in a bus kiosk.

He blinked behind the gold-rimmed glasses. "You know, I—don't remember."

"You never saw it? The little old lady—"

"Oh, I think so," Klein said, vaguely. "Someone sent it to me. . . ."

"You know," I said, helpfully, "she's huddling against the rain, and right next to her is the picture of the guy in the underwear. Bulging."

"Well, what's the question, anyway?" Klein asked.

"What do ads like that tell us about the product? They certainly convey a very strong image for your company."

"But they convey a strong image about the product," he said. "I mean, you know, read into it whatever you want. If you're talking about underwear, I create the underwear to make people look sexy. We design it that way. And that's what we know how to do better than other people. So my point is that when I advertise it, for sure I'm going to show it to its greatest advantage. And I'm going to do it on someone who has an excellent body, someone who's sexy, male or female, doesn't matter. I mean, let's talk about Kate Moss, for instance."

That seemed like a good idea. "Hasn't she appeared in ads with nothing on at all?" I asked.

"She's appeared in ads with jeans on, and then we've shown her body by putting her arms over her breasts and things like that."

"But for Obsession—"

"Right. There was frontal nudity. Well," Klein said, "the photographs of Kate were taken by someone who was a boyfriend at the time, was completely obsessed with her. And it just screamed out to me that this is a woman that represents what that fragrance is about in the nineties. And it involved nudity. Now, I realize that that is a problem for many people. But I chose to see it as someone with a very beautiful body. For me, violence is more of a problem than nudity. And magazines don't have to take the photograph if they don't want to, and that's my defense of the ad.

"Some designers," Klein continued, with some passion now, "cover up the body as though there was no body there. And other designers are very conscious of the body in the way that they use fabrics and cut clothes so that you're aware of the person's body beneath the clothes. I find that very attractive, and my women's clothes always reflect the fact that there is a woman's body beneath those clothes. And when I'm advertising Obsession, to me, it's a very erotic scent, a very sexy fragrance that most women would wear in the evening. It's about the body. And so from the very beginning, the advertising has always been about skin and the form of a man or a woman's body."

And what of the form of Kate Moss's body? Many people, I said, were struck, in the ads featuring her either unclothed or partially clothed, by her thinness, her androgynousness. What was the idea there?

"I think Kate's very sexy," Klein argued. "She's one of those rare beauties. For me, Kate's body represented closing the door on the excessiveness of the eighties. So many women models would come to me where they've distorted their bodies by implants in their breasts, changing their hips, changing their knees . . . I mean, you just cannot imagine what models were doing to themselves, what women have been doing to themselves. I think something changed dramatically in the nineties. And I was looking for someone who could represent something that's more natural. Kate is naturally thin, and—"

"But a lot of women aren't," I broke in.

"I know, but I have to choose someone to represent an idea. And that one person could never represent everyone, and I don't want to anyway. She does have a natural body. It happens to be thin, and that upsets people. There are certain buttons—if you push the button, people get wild. We sell a lot of diet books in this country. But I just felt that she's very sensual and sexy, and she represented everything that I was looking for in Obsession and jeans and underwear at the time."

"You said you're not trying to be provocative," I said. "Brooke Shields saying, 'Nothing comes between me and my Calvins.' Marky Mark with his briefs pulled down. Isn't that provocative?"

"Well——" He laughed. "I'm still saying it's not intentional. We didn't set out to do the most provocative advertising, but what happened in the course sometimes of the shoot, of working with creative people, is that there is a tendency to want to take the point to the edge and to try and do things that we might not have sat around the table in the preproduction meetings, knowing that we were going to do them. And the model very often is—Marky Mark is—a real personality. And they bring something to it."

BUT WHAT DO NONPROFESSIONAL MODELS, FREQUENTLY WITH PALE, starved bodies, shaved heads, pierced body parts, and dead expressions—the Kate Moss ideal sliced and diced and extrapolated to the nth degree—what do *they* bring to it? These were the images that started to crop up in ads for CK clothes, and for the new cK one unisex perfume ("shared fragrance" is what the company prefers to call it) a few months ago. And as we now know, Calvin's idea of using civilian youths in jeans ads then carried through, in a big, explosive way.

Klein and I met at the Essex House just as his latest print-and-TV jeans-ad campaign was breaking. As everyone knows by now, the campaign, shot by Steven Meisel, featured what were apparently teenagers, male and female, most of them not professional models, in provocative poses and in cheesy settings that strongly suggested auditions for low-budget porn movies. Klein has always broken ground with his advertising, but even some fairly sophisticated me-

Photograph by Gerardo Somoza/Outline.

dia types thought he'd gone too far this time, and when he withdrew the ads, under intense pressure from retail stores, TV stations, and watchdog groups, he was *really* breaking ground: He'd never had to do that before.

If you caught those ads before they went away, you paid attention. In an era of full-bore cable porn, they seemed to want to resuscitate a nearly extinct fifties quantity: smut. Just looking at them ("You take direction well—do you like to take direction?" cooed an offstage male voice to a young girl wearing too much eyeliner) made you feel a little dirty. And that, no doubt, was part of the point—if you were a grown-up. But—lest we forget—the main point was to goose Klein's fairly flat jeans sales. And it's a fair guess that that's just what would've happened among the main target audience for the pants, teens and twentysomethings, who probably weren't, and wouldn't have been, as scandalized as we old farts were.

"The change has been that we use a lot of real people, and they're not professional models," Klein told me that morning. "So the world can see this is the way it really is. And I think that's why people have identified with a lot of our images—because they're very real; there's nothing artificial. And sometimes they're frightening. I haven't seen [Larry Clark's] film *Kids,* but what I've heard from people who have seen it is that it's all real and it's very frightening. And we've been doing that kind of thing in our cK one ads, and in the CK clothing ads—using real people who have pierced parts of their body. So the world is seeing a reflection of what's really going on. I think people get it, and I think they like it."

WELL. SOME PEOPLE GOT THE NEW ADS, BUT MOST DISLIKED THEM A good deal. In a full-page New York *Times* ad announcing the campaign's cessation, Calvin Klein, Inc., said, "The message of the CK Calvin Klein Jeans current advertising campaign is that young people today, the most media savvy generation yet, have a real strength of character and independence. They have very strongly defined lines of what they will and will not do. . . ."

Did the ads *really* convey the boys' and girls' strength of character and independence? (Offstage man: "Where are you from?"

HOW LONG MUST I WAIF?

With a new book and a gallery show, Kate Moss is bigger than ever. And she's not *too thin.*

CALVIN KLEIN CONTRACT MODEL KATE Moss gets down to business quickly. In tight everything (accessories by Prada), her newly blonde hair in a stringy twist, she settles into her seat at London's Halcyon Hotel to chat about the latest entry on her supermodel résumé—her book, aptly called *Kate.* "I *hate* this," she says of the subtitle. "*The Kate Moss Book.* I mean, obviously it's a book, and it already says 'Kate,' and that's my picture. Like, *duh.*"

Out now in both hard and soft covers from Rizzoli's Universe Publishing (soft: $22.50), the 144-page volume is divided into six chapters ("In the Beginning," "Obsession," etc.). There are almost four pages of text, counting the acknowledgments. Chronicling her roughly four years as a supermodel, it took Moss five months to prepare.

But that's a cheap shot. For one thing, the book was not some ego-driven idea of hers but rather some market-driven idea of her publisher's. When the approach was first made, "I was a bit . . . *eee,*" she says, speaking flawless *Clueless* patois. Just 21 and, as they say, prettier in person, Kate seems not to worry about the big picture. "It's easy to do other things once you've got a name, but it's hard to get people to take them seriously. Not *seriously,*" she quickly clarifies, "just people taking it for what it is instead of a model doing something else. But I thought if I could do it with the people I like and respect in the business, it could be all right. I just did what I wanted."

Ms. Moss describes the creative process that gave birth to *Kate.* "Once we got into it, the ideas started coming up, you know—'Why don't we do this with this page, and get some Polaroids?' " Her ambition for the book is not to foster a better understanding of everything Kate stands for but rather, as Kate says, "If I could do a nice thing, why not do it? I'm just trying to educate myself, really. I'm trying to learn about, like, art, and find out what I'm into."

Claudia was the first of today's girls (as Kate calls her sister supermodels, as everyone in the fashion business calls every model) to be immortalized in book form. But Kate is the first supermodel to merit a concurrent gallery show as well. The pictures are on display this week at the James Danziger Gallery, at 130 Prince Street, though unfortunately not all of them. "I'm not sure how many of them," says Kate, "because everyone was on holiday when James Danziger rang up in August" to offer his SoHo gallery. "We're still trying to get people."

As she commutes from London to Los Angeles to visit Johnny Depp, her boyfriend of a year and a half, and to New York, where she has a place in the West Village, Kate has proven herself to be a money machine. She is still under contract to Calvin Klein for apparel. (About the infamous new jeans campaign she has nothing to say. Not " 'no comment,' just nothing to say.")

Kate does have something to say about her unofficial status as the anorexia poster girl. "The disease [from which Moss does not and has never suffered] was around a long time before I started modeling," she complains. "I was in a shop in L.A. and the woman [working there] looked at me and said, 'Do you eat?' She hadn't given me any sign that she recognized me, but she had, and she associated me with that.

"Naomi Campbell is as skinny as me. It's just that I'm so small-boned and I'm three inches shorter, but we wear the same clothes. I've worn her bra. I know that because she's a really close friend of mine. But Amber Valletta, Shalom, all those girls—there's no *way* I'm skinnier than any of them. Maybe Cindy Crawford, but she's a *woman.* She's had time to fill out a bit. She's what? 27? 28?"

LISA BIRNBACH

Illustration by Ruben Toledo; photograph by Kate Garner/Visages.

Boy: "Brooklyn." Man: "You have a lovely body." Boy: "Yeah.") Yes, the kids in the commercials seemed feisty, but some also seemed uneasy. The offscreen man was *in charge.* Were the ads, somehow, protesting that fact? It's a hard argument to buy.

The ads certainly conveyed the children's sexuality—yet what disturbed a lot of people was that while even very young children are full of sexuality, achieving strength of character and independence in regard to that sexuality is as good a definition as any of the boundary between childhood and adulthood.

And what especially got to many people was the images of the boys, scrawny and white-chested, posing like pinups, their CK Calvin Klein jeans partially undone. For better or worse, we're more used to seeing underage girls do *that.* That was *really* groundbreaking advertising.

And who was that offstage man, anyway?

"WHAT'D YOU THINK OF *Kids*?" I ASKED CALVIN KLEIN AFTER HE HAD withdrawn the ads.

"Well, I *loved* the movie," he said. "I found it very real, important—disturbing, but I prefer to face reality. And I found the people, the actors, and the surroundings very similar to the actors that we used in our ads. It's today!"

"So you think your ads reflected what's going on at large with kids now?"

"I do," he said. "And I do sincerely apologize for upsetting Donald Wildmon's group, and many other people who objected to the ads. That wasn't our intention, and that's why we pulled the ads.

"In any case," he went on, "we're creating *advertising.* I'm not making social statements. And I'm speaking to an audience that I would think would get it. And not only do I see similarities between our ads and *Kids,* but I guess [director Larry Clark and I] both *see* something that a lot of people don't want to see."

A STIFLING DAY IN MID-JULY. CALVIN KLEIN IS IN A COOL WHITE SHOWroom on the eleventh floor of his 39th Street headquarters, wearing Uniform No. 1: long, wrinkled khakis, dirty sneakers, a white button-down shirt, sleeves rolled up, over a white T-shirt. "I'm *working,*" he rasps, apologetically, to a visitor, squinching his mouth comically: the C.K. Take. He's cute; he's funny.

But he *is* working. And he shifts back into it at once, the gold-rimmed glasses down at the end of his nose, the concentration fierce. The occasion is what is called a *look session:* a last opportunity to review the outfits that will appear in next week's spring '96 CK Calvin Klein men's show at Sony Music Studios. Klein does two men's and four women's shows a year; there's little downtime in between. For all his fame and all his millions, Calvin still seems, sometimes, to be running scared: The legendarily relentless and ruthless garment business, after all, delights in chewing up and spitting out yesterday's legends. In the middle of July, Calvin Klein has an office pallor. He works as if his life depended on it, because it does.

Some 30 models will appear in the actual show; only two—two very handsome young men, named Marcel and Joe—are here today, trying on outfit after outfit as Calvin and his design team look on, suggesting adjustments. Kelly Klein, in a black spaghetti-strap satin cocktail dress, a black cotton sweater draped over her tan shoulders, sits with a blank expression, occasionally taking notes, not speaking or being spoken to. Behind a shoji screen, a sewing machine whirs; a phone burbles with calls from Cape Town, from Barcelona.

Calvin stands with his right elbow resting on his left palm, his index finger up along his cheek, as Marcel and Joe come out, alternately, and stand on the no-seam paper in suits, in coats, in jackets, in leisure outfits. He speaks telegraphically, cryptically. "The neck's stretched" is his only comment about a strange white outer garment that resembles a lab coat. The coat vanishes behind the shoji screen; the sewing machine whirs. Out comes Marcel in a short gray jacket. Calvin stares at the jacket as though the man inside were invisible. "How tall are you?" he asks suddenly, like the offstage voice. "Six feet," Marcel says.

The clothes look futuristic. The lines are clean, minimal; the muted palette of blacks, grays, whites, tans, and occasional bleached-out colors is cool, resolutely unemotional. Shiny synthetics are juxtaposed with natural fibers. And odd touches appear insistently. Out comes Marcel in white slacks and a gray, short-sleeved, transparent shirt with nothing on underneath. Out comes Joe in tan jeans, a pale-yellow pullover, and a transparent gray raincoat. What is this?

"This is what it is," Calvin Klein pronounces, to nobody in particular. "You see through it. If you don't like it, don't buy it."

Someone turns on a stereo. The music is an electronic dance track, synthesizer and drum machine; loud, hollow, and solemn, it sounds like robot disco. Marcel and Joe get into it. They strut and bop in the strange, shiny clothes. A song comes on, some sort of future-rap.

Uhhh—I don't know but I been tol'
Uhhh—I don't know but I been tol'
all that glit-tuhs . . .

the rapper chants, over and over, in a hoarse, jaded voice.

Across the street, in an eleventh-floor window in another building, a paunchy, suspendered garmento—perhaps the company controller for, say, Cindy Casuals—is clearly visible, sitting under fluorescent light, punching the buttons on a calculator, figuring the margins. It's all the rag business.

But there's no corner of it quite like Calvin Klein's. Now Joe comes out in a black leather jacket, a black T-shirt, and black pants. A stylist takes mousse and a comb and Elvises up his long brown hair. He looks like a superpretty Harry Connick Jr., with a perfect mannequin's profile, long lashes, and a pouting lower lip. As the robot music echoes, Joe sashays down to the end of the room and back, his shoulders rocking, his breathtakingly vacuous profile cutting the air.

A little later, Klein walks over to a tall, snaky blonde dressed all in black. Her name is Carolyn Bessette, and her day job is working with Calvin Klein's models; her claim to fame is being John F. Kennedy Jr.'s girlfriend. "Tell Joe to stop working out so much," Calvin tells her. "He thinks he's gonna be a star in the underwear stuff, and now he's not fitting in the *clothes.*"

"I'll tell his booker," Bessette says earnestly. "It makes a difference even if they don't do it for a week—they deflate."

FOR MANY PEOPLE, ONE OF *Seinfeld*'S GREATEST MOMENTS WAS THE TIME Michael Richards's Kramer went to the Calvin Klein offices to complain that the company had ripped off his perfume idea, and wound up becoming an underwear model. "You're very liiithe, very graceful," oozed the stand-in Calvin as the delighted Kramer strutted back and forth in his briefs. And then, an aide: "His buttocks are *sublime.*"

Maybe the TV Calvin only meant to distract Kramer from a lawsuit; maybe—*Seinfeld* loves to push reality—he was actually supposed to see something in him. Either way, the joke, naturally, was how very wrong Kramer was to model Calvin Klein underwear. Kramer plays golf. Kramer smokes cigars. For Kramer to model Calvin Klein underwear was like someone laughing in church.

EARLY ON THE MORNING OF THE MEN'S SHOW, CALVIN KLEIN IS standing in front of the long white runway in a big dark hall at Sony Studios. He's wearing a tan work shirt, Calvin Klein jeans, and a headset; he looks nervous and distracted as he listens to the voices in his earphones. There's no cuteness this morning. Technical people, security people, and many efficient young women in little black dresses mill about. Kelly Klein arrives, in a little *white* dress, with a camera around her neck, like a tourist. She greets her husband with a kiss on each cheek. He barely notices.

A half-dozen of the young men who will model in the show relax in folding chairs alongside the runway. They wear pantyhose do-rags on their heads, to protect their coifs; they lounge and smile as Calvin Klein looks tense. A sound check blares again and again: eerie space music, followed by a tribal drum track, followed by the sound of amplified footsteps, followed by a woman's voice, chanting, flatly, *"So it's always the same time."*

So it's always the same time. The models sit like spectacular wild animals, beyond handsome, dramatic even in repose, jaws clenching, eyes squinting ferally. The tribal drums pound: What village is this?

AND THEN THE SHOW. AS THE DRUMS POUND, THE YOUNG MEN FILE down the runway in outfit after strange outfit, everything come to fruition. The audience, full of luminaries from fashion, from the press, is all vivid faces, staring avid and alive as the beautiful young men—Joel and Johann and Shiloh and Sascha and Axel and Wolfgang and Mickey and Wyatt and Caleb and Weston, and Marcel and Joe—strut and swish and swagger, one after another, to the end of the runway, squint into the lights, then stride back. The long hair, parted in the center, swings. The faces are cocky or smirking or sultry or vacuous or impassive, or smiling slightly, as though with some secret knowledge. Their eyes glitter fiercely. When Joe comes out in outfit No. 68, a transparent indigo short-sleeved shirt-jacket like a baby-doll nightie, there is a kind of delighted groan from the audience, then an eruption of applause. And always there are the drums, the drums.

Afterward, Calvin stands on the runway, glowing. The show has been—among the cognoscenti, at least—a smash. It remains to be seen whether store owners will place orders for lab coats and transparent garments. But here's Polly Mellen, exulting: "Fabulous! Fabulous, Calvin!" Here's Jann Wenner, giving Calvin a big hug and a kiss on the cheek. Now Klein moves down the runway, through a gauntlet of interviews, dispensing the same wisdom again and again to the print people, the video crews: "It's really about proportion." And "It's always about minimal—I don't like decorations." And "Now men have to have an edge. It's architectural." And "I don't think about advertising. I'm always thinking about the product."

Klein on the runway before the men's show.

Even as he repeats the ideas, he polishes them, embroiders them; he says them as though he were discovering them for the first time. He never looks bored for a second. His eyes are alive: This is his element. It's like Ted Williams hitting fungoes: right field, center, left . . . The pens scratch quickly; the tapes roll.

"What are your criteria for choosing models?" a woman with a microphone asks.

"The women I fall in love with," Calvin Klein tells her. "The men, I want to look like them."

And what about that transparent shirt-jacket, another woman with a microphone asks. Where are men going to *wear* that?

Calvin gives her a C.K. Take, as though this truly had never crossed his mind. "Oh, I don't know," he says dreamily, as if slipping into some reverie of the past. "The beach, maybe. In spring. At night, when they're dancing."

Then, a moment later, at the foot of the runway, there's one more reporter with a notebook, an extremely young woman, sweet-faced. "Could you say how your Judaism has influenced your career?" she asks, with a slight Israeli accent.

Calvin blinks. "My what?" he says. "Who do you work for?"

A COUPLE OF WEEKS AFTER THE MEN'S SHOW. CALVIN KLEIN IS SITTING at a table in his office, a model of the new store in front of him. He's in Uniform No. 1, the sleeves of his white button-down rolled up. He looks good, though a little tired and, as always, somewhat scuffed up. There's a Band-Aid in the crook of his right arm. The crystal of his silver Rolex is scratched; the numeral in the date window is one day fast.

Even his office isn't quite as sleek, or as uncomplicated, as *Seinfeld* would imagine. It's largish but strictly functional: industrial-gray carpet, bookshelves, a TV and a VCR. White walls, of course. His Coty awards. An ancient Greek statue, a nude, headless male torso. Orchids and a scented candle on the desk. Many silver-framed photos, almost all black-and-white, lean against the wall—pictures of Georgia O'Keeffe, Kelly, Kate Moss; a couple of shots of a startlingly young and languorous Calvin.

The office feels like a place of work rather than one of display. Almost the only ritzy touch is the British-colonial-style wooden blinds, blocking the view to the street, as if in some consul general's office in Calcutta. For out there is Seventh Avenue, the District, where the ghosts of garmentos past (*Look!* groans one, breath mint clicking, as the shade of the sleek, dark-haired prodigy slips into the crowd, *Calvin Klein! So young!*) mingle restlessly with the living; where the smells of chicken and rice and truck exhaust waft across Lou G. Siegel's kosher restaurant, among the little storefronts selling leather and buttons and passementerie to the trade; where microskirts mingle with yarmulkes and rolling racks filled with next spring's dresses.

In here—as though Calvin Klein were past all that—everything is cool and gray and white. Especially white. Calvin Klein has a particular fixation on the color, which in his world *is* a color: The various walls and ceilings of his offices are painted in many shades and tints of it. As though something, somehow, were being effaced. "We have someone who specializes; his life's work is getting the right shade of white," Calvin says, with only the hint of a smile.

The interior of the new store will all be one white, just the right white. Everything about the store seems just right to Klein. He picks up the architect's model lovingly as he talks about the astonishing minimalism, the extra-large dressing rooms, the natural light that will fall through the gigantic three-story windows. He turns the model, beaming, as he shows off the store's different sections: the women's and men's collections; eveningwear; lingerie; the new home collection.

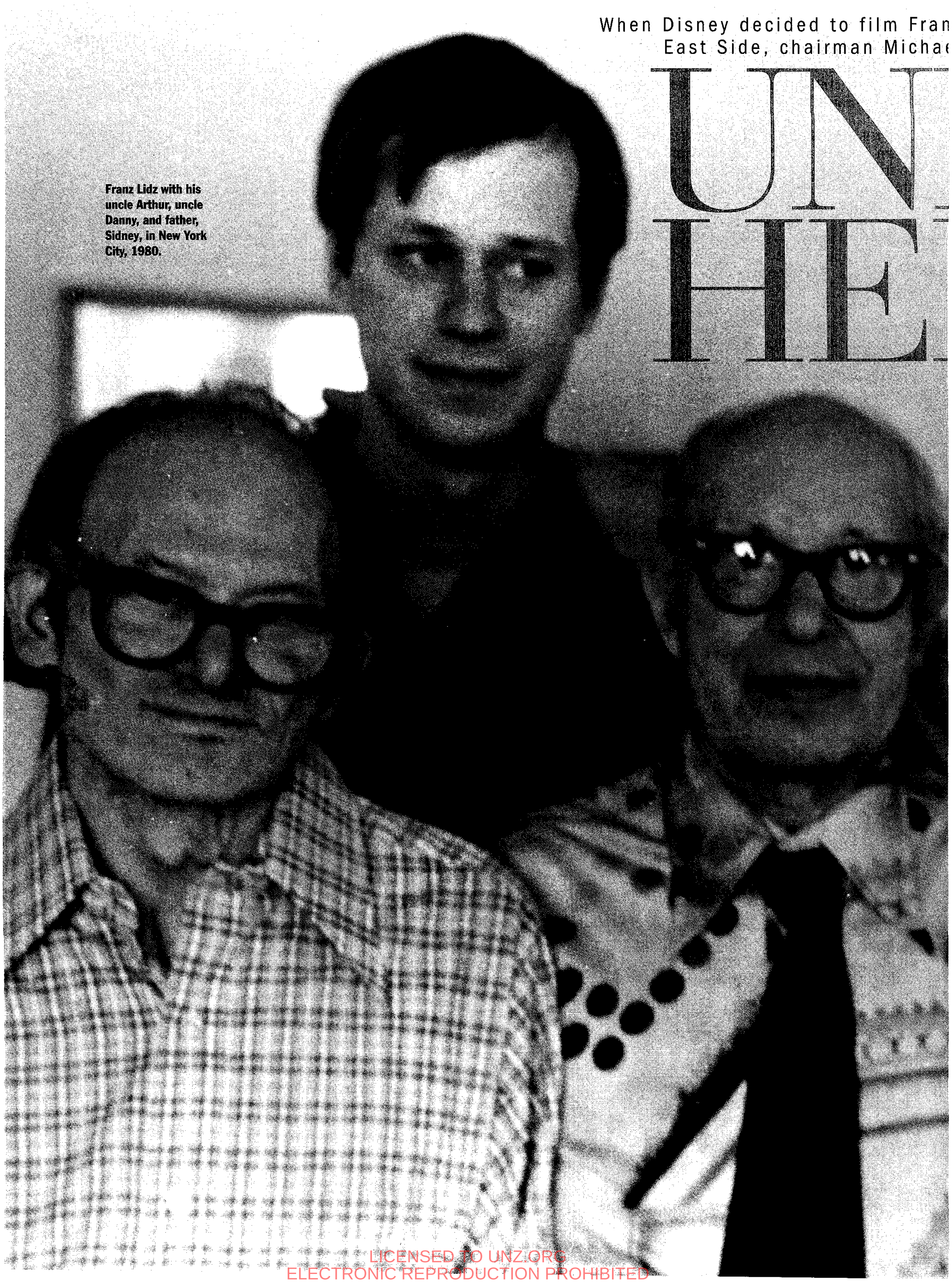
"It's about making shopping a pleasure rather than making a design statement," he says. "That is what the store was designed to do, to work within what I really love, which is purity and not fake design. Most American companies, furniture companies especially, make a living off of reproducing what goes back to the eighteenth and seventeenth century, and other parts of the world. And that is not appealing to me."

(continued on page 101)

Photograph by Dan Lecca.

When Disney decided to film Fran
East Side, chairman Micha

UN
HE

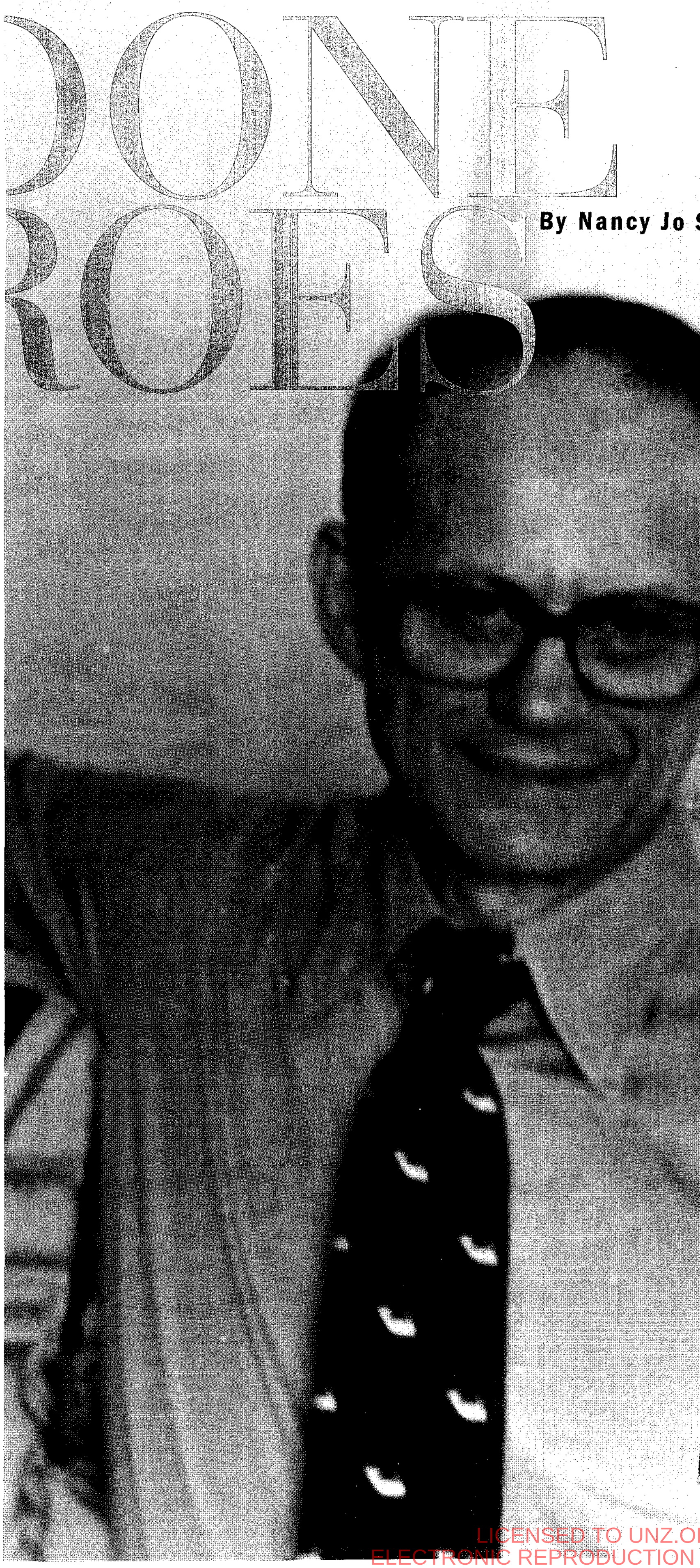


Franz Lidz with his uncle Arthur, uncle Danny, and father, Sidney, in New York City, 1980.

idz's memoir of growing up with his crazy Jewish uncles on the Lower
isner envisioned a "Jewish *Terms of Endearment.*" But, you know, not *Jewish.*

ONE
ROES

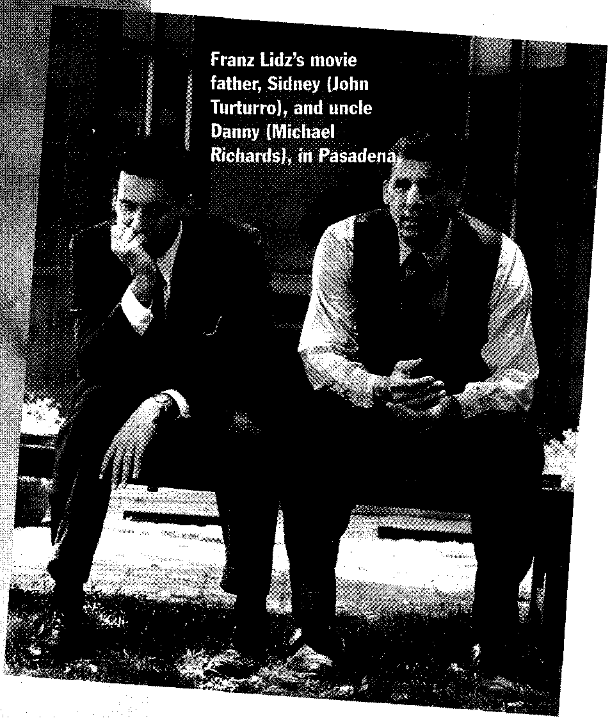
By Nancy Jo Sales



Photograph courtesy of the Franz Lidz Archives; inset, Melinda Sue Gordon/Hollywood Pictures.

HARRY COHN, THE GRAND EMINENCE of Columbia Pictures, was once asked to contribute to a Jewish relief fund, to which he replied: "Relief for the Jews? How about relief *from* the Jews?"

It's doubtful that Cohn—ambivalent and assimilationist, like most of the Hollywood moguls of his day—would have had much patience with Franz Lidz's *meshuggener* relatives. Lidz's four cracked uncles, about whom he wrote the critically acclaimed 1991 memoir *Unstrung Heroes,* were raving Jewish souls, witty Lower East Side leftists who lived in mental institutions and filthy apartments, constantly rambling on about the days when Papa was a ragman and they soldiered against the Nazis and the Fascists in Spain. They are difficult men, the kind of Jews the stenographer in *Gentleman's Agreement,* Miss Wales (née Walofsky), complains "make trouble." In one episode from Lidz's book, at a baseball game at Yankee Stadium, his paranoid uncle Danny proclaims that Mickey Mantle is a Cossack plotting a pogrom with his teammates and trying to kill him with foul balls. "Can it, you goddamn Red! Go back to Russia!" someone in the stands yells at the voluble Danny. "Red-Baiter!" Danny



Franz Lidz's movie father, Sidney (John Turturro), and uncle Danny (Michael Richards), in Pasadena

Director Diane Keaton with actors Michael [illegible] Maury Chaykin

"I hope the movie does REALLY WELL, especially if it enriches me," says Franz Lidz of Disney's adaptation of his Lower East Side memoir, *Unstrung Heroes.* "My initial fear was that Disney would turn my uncles into Grumpy and Dopey. I never imagined my life could be turned into OLD YELLER."

replies, and even Lidz's relatively normal, fifties housewife mother pipes in, "McCarthyite!"

These uncles—these Jews—this family somehow didn't make it into Disney's *Unstrung Heroes,* a small, calculatingly warm and fuzzy movie from Hollywood Pictures hitting theaters this Friday. Since it appeared at Cannes, *Unstrung Heroes* has been enjoying a healthy buzz, with critics marking it as a possible "fall sleeper." The movie—starring hot Andie MacDowell, hip John Turturro, and hip and hot Michael Richards of *Seinfeld*—is drawing attention partially for its glamorous and reclusive director, Diane Keaton, who is making her feature debut. But slipping through Disney's attempted stronghold on spin, there have also been reports of unfortunate comments made by executives, including one who feared that casting Turturro alongside Richards would give the movie "too many noses."

"I have been hearing about that and I will say that's not so," says Donna Roth, co-producer of the film. Diane Keaton maintains, "I had always heard that Disney was very hands-on, but when we started shooting, they really left the film alone."

That may be. Before shooting, however, screenwriter Richard LaGravenese confirms he received a now infamous note from the studio telling him to make his script less Jewish. Meaning what exactly? "Beats the shit out of me," LaGravenese says now. "They didn't want [the Jewishness] *out*—because that was the story—they wanted it softened. . . . Middle-level executives have a fear about this kind of thing nowadays. Movies have to be as homogenous as possible to appeal to as many people as possible, which I don't believe in. It's all about relatability."

O.K., we got this great story about these outta-control, Jewish New Yorkers—funny stuff. I see it as an Andie MacDowell dying-mom vehicle. . . .

In considering the dumbing-down phenomenon in Hollywood, it's interesting to watch the jagged leaps and bounds by which Lidz's hilarious, unsentimental Lower East Side memoir became a golden-hued tearjerker about a beautiful young mother dying of cancer in Los Angeles and, explains co-producer Roth, "all the different ways to make a family." That Hollywood gets Jewishness wrong again and again should come as a surprise to no one. (Remember Melanie Griffith in *A Stranger Among Us?*) But the story of *Unstrung Heroes* is a rather spectacular example of Disney not getting anything about New York at all, made all the more interesting now that the globotainment giant controls the cultural destiny of West 42nd Street.

Lidz, a longtime *Sports Illustrated* writer, is contractually prevented from publicly criticizing the film made from his memoir, but it's clear he is not thrilled about his uncles' crazy stubborn leftist Jewishness being reduced to a succession of cute capers.

"I hope the movie does really well, especially if it enriches me," he says, and then adds, "My initial fear was that Disney would turn my uncles into Grumpy and Dopey. I never imagined my life could be turned into *Old Yeller.*"

AS EARLY AS 1991, AFTER HIS BOOK was first optioned by Paramount, Lidz had some inkling of what was to come. Paramount had hired a screenwriter named Tony Spiridakis (who had made *Queens Logic,* a kind of feature-film Queens *thirtysomething*) to adapt *Unstrung Heroes*—partly on the reasoning that because Spiridakis was Greek and from Queens, he would "get" Lower East Side Jewish. According to Lidz, Spiridakis wanted to make the film a "buddy movie," with two of Lidz's uncles "kidnapping" their young nephew and taking him on a "joyride." (Spiridakis denies this.)

"You see all these crazy things about how movies get made," Lidz says. "But you never think it's going to happen to you."

"Look, you have to be naïve to think you're going to sell your life story to Hollywood and have control," says LaGravenese, who in general is sympathetic to Lidz's reservations. "It's their product."

Paramount put the product into turnaround, and there it stayed until it was bought by Largo in 1993. Largo founder

Photograph by Melinda Sue Gordon/Hollywood Pictures.

Larry Gordon signed up *To Wong Foo* director Beeban Kidron to direct, and LaGravenese, hot from *The Fisher King,* to write the script. Inspired by the Belgian arthouse hit *Toto Le Heros,* the screenwriter envisioned *Unstrung Heroes* as a nonlinear film flashing back and forth between Lidz's boyhood and his uncles' rich early-twentieth-century New York past; he thought it important to keep a strong sense of the family's ethnic identity. "It was about the history we're born with and the stories we're told."

Then Kidron's *Used People* tanked, and Largo decided it'd rather do *Waterworld* than another film about a Jewish family. At the end of 1993, Donna Roth and her partner, Susan Arnold (who together had made only *Benny & Joon,* about an adorable schizophrenic), ushered *Unstrung Heroes* into Disney, where Roth's husband, Joe, was the new head of the live-action-movies division. The producers' first choices for directors included Peter Weir and Steven Soderbergh; but they took a chance on Diane Keaton, who had done a movie for Lifetime television, *Wildflower,* and an odd documentary, *Heaven.* Andie MacDowell says Keaton was "extremely excited to be in the position she was in"—and that, she adds, "was refreshing to me, because a lot of times you work with people who are jaded."

Keaton applied her enthusiasm first to reworking the script. "It was all over the place," she says, by way of explaining the decision to lose LaGravenese's flashbacks to the immigrant life of Lidz's uncles. "We changed it a lot."

This was a saga that seemed inseparable from the backdrop of New York, full of Lower East Side ghetto-living, slaving away at button factories, and soaking at the Yiddish bath. This history was certainly not a burdensome reference point for Keaton, who of course is not Jewish, but these uncles do embody everything that Hollywood's Jews had been trying to escape since the very beginning, since the Warners and Louis B. Mayer. "One had to erase it," film historian Neal Gabler has said.

Erased it was—and with it the entire island of Manhattan. John Turturro, when he signed on to star, assumed that the movie would be shot in New York (he lives in Brooklyn) and was shocked to find out shortly before filming that it was being moved to the West Coast. But Keaton, born and raised in and still a resident of Southern California, wanted it set in Pasadena. For Keaton and her producers, there didn't seem to be any problem with this cross-country and, in effect, cross-cultural trade. "When Diane started looking for the type of feeling she wanted in the film, she really responded to L.A.," explains Arnold. The producers also cited the high cost of shooting in Manhattan, and the film's relatively small $12 million budget. But, Turturro sighs, "they can always find reasons."

With its long tradition of bizarre casting choices when it comes to Jewish characters (Charlton Heston as Moses, Blythe Danner as Neil Simon's mother in *Brighton Beach Memoirs*), it should come as no surprise that *Unstrung Heroes* has only one Jewish actor in its cast (Maury Chaykin, who plays Uncle Arthur). Casting considerations for the film ran the gamut of non-Jews, from Tom Hanks to Nicolas Cage to John Candy. "The only Gentile they didn't think of for one of the uncles was Whoopi Goldberg," says a source close to the film. "At least she would have had a Jewish name."

All of the actors interviewed and Keaton herself say that despite this being a film with guys walking around in yarmulkes and a boy begging his assimilated parents to let him be bar mitzvahed, there was never any discussion on the set of issues involved in portraying Jews. "Personally," says Keaton one recent Saturday afternoon in Manhattan—while wearing a filigreed wooden cross big enough to impale Nosferatu—"it doesn't matter to me whether you're a Christian or Jewish or a Muslim, because I don't have any religion."

The producers, both Jewish, deny that the Lidz family's religion has any relevance to, well, anything. "I think it's a mistake to think this is a Jewish film," says Arnold. "It's a film about family, and they happen to be Jewish, and that's a wonderful thing." Keaton echoes this shifting of the story of the loopy Lidz brood from one of a distinctively New York Jewish family to one of "family values."

"Everybody wanted to do the same movie," she says. "And we agreed that this was about family and everybody had a big feeling about family."

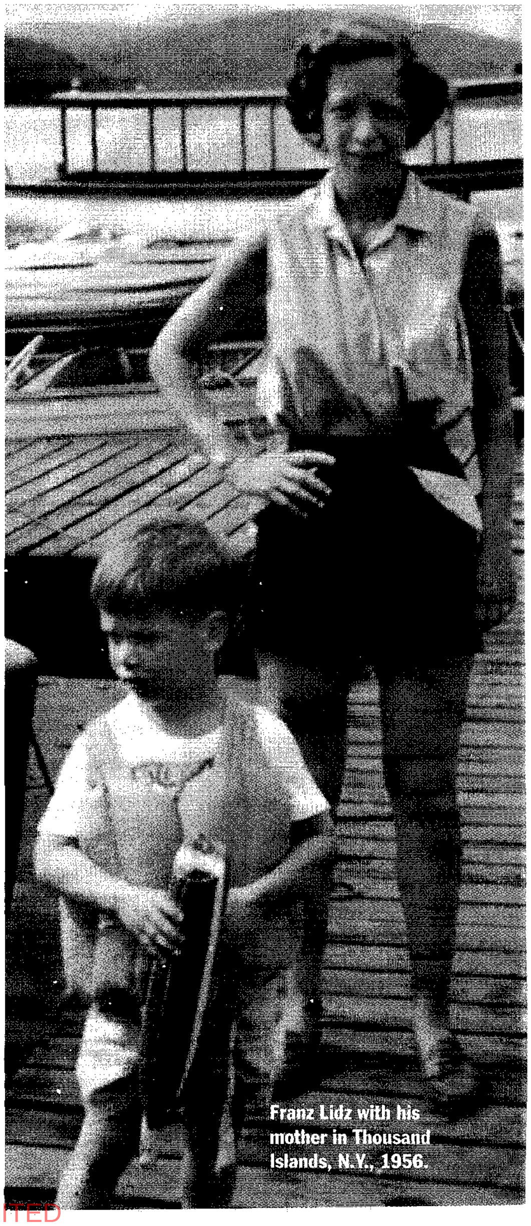
"Family" in this broad sense seems to suggest some Platonic ideal of rightness on the home front, some nicely homogenized pool of moms, dads, and kids who, hey, might even turn out to be the main characters of a Disney movie—*Parenthood* with more dark hair. But all this goes right along with Disney chairman Michael Eisner's one proviso, without which he would not give the film a green light: it had be more about the mother dying, and she had to die onscreen.

And one other thing. "They also told me they wanted the emphasis taken down off the cancer," says LaGravenese, who was furiously rewriting before filming was to start in the summer of 1994. "And I thought, okay, well, what's the story then? But that's Hollywood."

Selma Lidz died a slow, painful, ugly, death that her son spares no detail describing in his memoir (although it's not the book's central theme). "She wasn't dying like some movie heroine," Lidz writes. LaGravenese laments, "I was really afraid of the old hand-dangling routine." Anyway, he tried. Andie MacDowell, who was pregnant during the shooting, grows more radiantly plump throughout the movie, and when it's time to go, she kisses her family good-bye and lies down serenely on a chaise longue, bathed in soft yellow lighting.

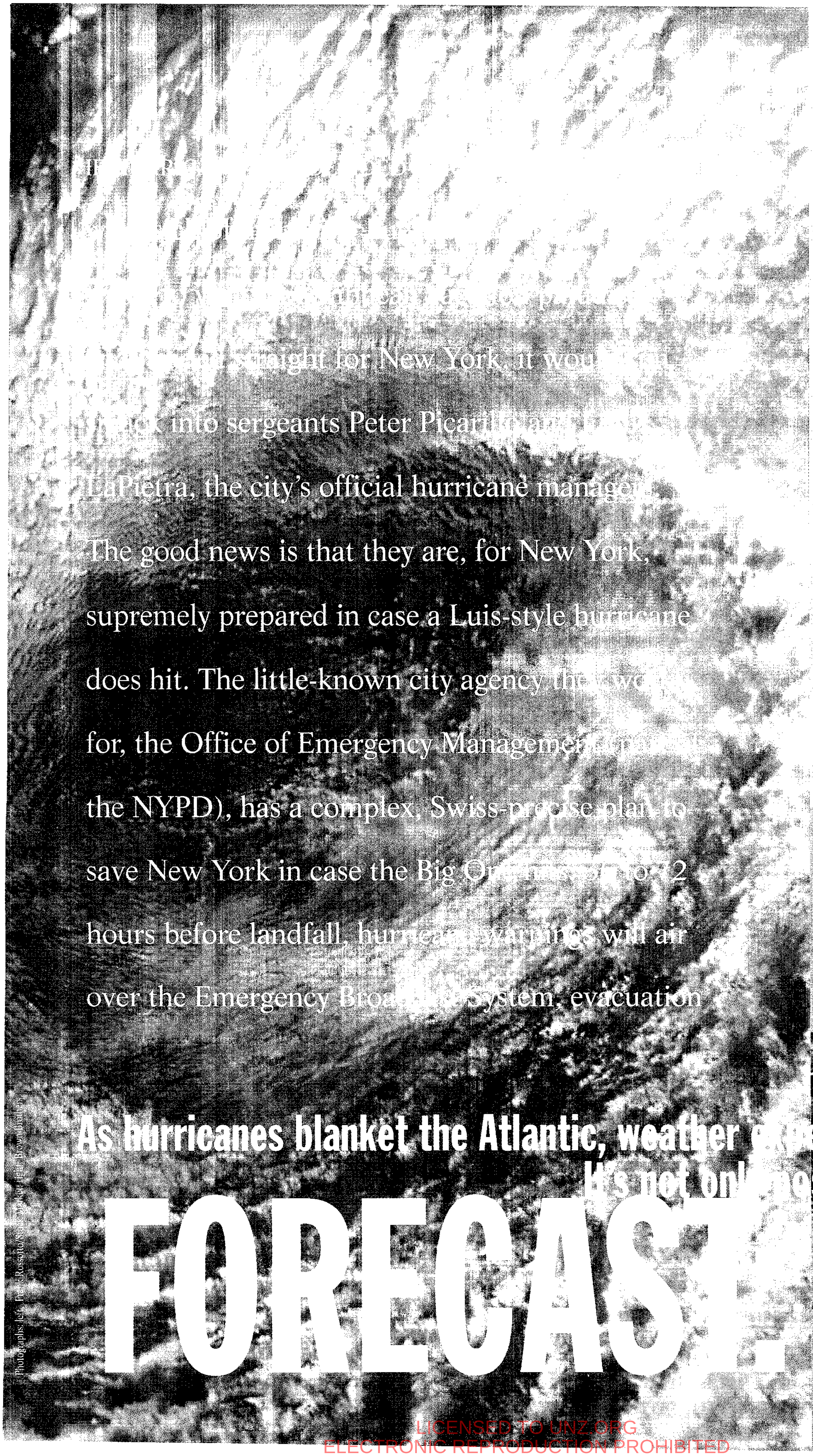
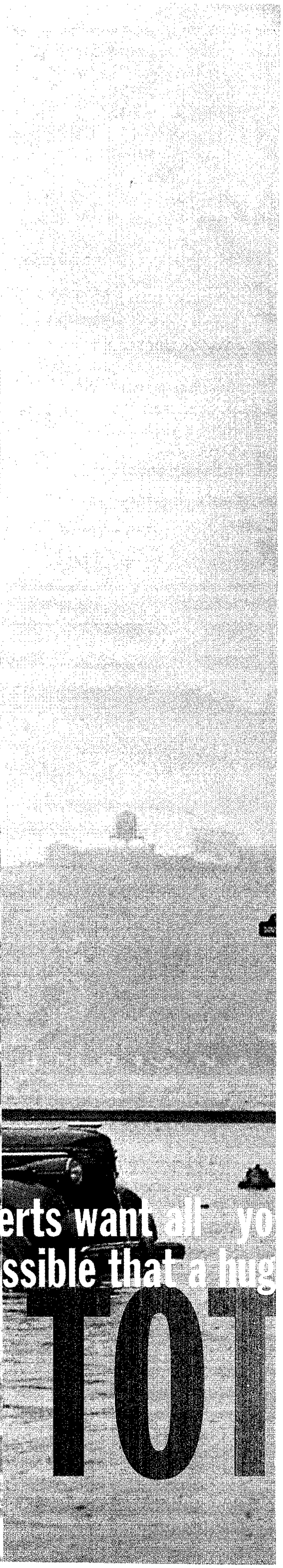
"Because Michael Eisner had made *Terms of Endearment* at Paramount, he knew the power of it. It's more cathartic," says Roth, in defense of the death scene. But even Keaton, who by the week before filming became "like a beaten-down dog" from losing battles with the studio, according to a source on the film, fought hard to keep the insincere demise out of the picture. No luck. Michael Eisner had a chant that he often repeated in discussions about *Unstrung Heroes*: "Jewish *Terms of Endearment!* Jewish *Terms of Endearment!*"

(continued on page 112)



Franz Lidz with his mother in Thousand Islands, N.Y., 1956.

Photograph courtesy of the Franz Lidz Archives.

Photographs: left, Frank Rossotto/Stock Market; right, Brown Brothers

[illegible] straight for New York, it would [illegible] into sergeants Peter Picarillo and [illegible] LaPietra, the city's official hurricane manage[illegible] The good news is that they are, for New York, supremely prepared in case a Luis-style hurricane does hit. The little-known city agency they work for, the Office of Emergency Management [illegible] the NYPD), has a complex, Swiss-precise plan to save New York in case the Big One [illegible] 72 hours before landfall, hurricane warnings will air over the Emergency Broadcast System, evacuation

As hurricanes blanket the Atlantic, weather experts want all yo
It's not only possible that a hug

FORECAST: TOT

Left: Into the eye of a tropical storm. This page: Flooding on South Street, beneath the Manhattan Bridge, after a 1950 gale.

complacent New Yorkers to know something:
storm will hit the city; it's inevitable. A very wet doomsday scenario

AL DISASTER

BY WENDY MARSTON

routes will be cleared and marked, and flyers will be distributed with survival hints and directions to the nearest shelters (for the record, if you're foolish enough to stay in your apartment, you should nail plywood over your windows, fill your bathtub with water, and have lots of batteries, since water and electricity will be the first necessities to go; and if you go to a shelter, no pets are allowed).

"Do you remember that *Barney Miller* episode when the hurricane's coming?" LaPietra, a bright-eyed part-time law student in his mid-thirties, asks his partner. "What'd they do?" "Oh, yeah," Picarillo answers, miming the hand signals of a traffic cop. "Just keep 'em moving, keep 'em moving."

The bad news is, LaPietra and Picarillo don't expect anyone to listen to them.

Still, the evacuation plan—more than 100 pages' worth—is a thing of beauty. So, too, in a ghoulish kind of way, is the very of-the-moment computer simulation Picarillo and LaPietra use to show just what could happen to the city. The sergeants can play out the effects of any hurricane with S.L.O.S.H., a program developed by the National Weather Service to predict storm surges (the puckish acronym stands for Sea, Lake, and Overland Surge from Hurricanes). In 1989, for example, the program predicted to within one foot the level of flooding in South Carolina that would be caused by Hurricane Hugo. Using S.L.O.S.H., city managers have already figured out which evacuation routes and shelters will be the safest during floods.

Whereas most scientists are cagey with hurricane predictions, couching them
He throws around terms like "ominous," "a time bomb," "ine

On the screen in the sergeants' office is a map of New York City in green, with water surrounding it in blue. Picarillo and LaPietra play the worst possible scenario—a hurricane traveling at least 35 miles per hour turns inland and makes landfall near Atlantic City. It keeps going northward, passing west of New York City. LaPietra clicks the mouse on Category 1 hurricanes. Sustained winds hit 95 miles per hour—more than enough to tip cars—while the water is five to eight feet above normal. Blue nibbles away at green on the computer screen, and the Rockaways, Howard Beach, Coney Island, the East Village from the river to Avenue B, and most of Battery Park City vanish. He clicks on Category 2—winds up to 110 miles per hour and water fifteen to sixteen feet above normal. Category 3—winds up to 130 miles per hour and water up to 26 feet above normal. Picarillo taps his pencil at the corner of Broadway and Canal. "Water up to your neck," he says solemnly. In fact, all of Manhattan south of City Hall and everything west of Broadway up to Canal St. would be submerged, as would the East Village from the river to First Avenue, and Chelsea west of Seventh Avenue. By Category 4 (Hurricane Luis was at its peak a Category 4), the Atlantic, backed by sustained winds of up to 155 miles per hour, has flooded large sections of Manhattan and Brooklyn. Sheets of glass would rain down from skyscrapers. LaPietra stops and leans back. Only a Category 5 hurricane, he says, is impossible this far north.

The video-game effects notwithstanding, these predictions are quite realistic. The path of our fictional storm is real—borrowed from a Category 1 that hit New York City in 1903—and the 35-mile-per-hour velocity is also well within reality. In 1938, a catastrophic Category 3—bordering on 4—hurricane hit Long Island at a speed of 60 miles per hour. This is why there are virtually no prewar houses on Dune Road in Westhampton Beach and Quogue.

Although Long Island is an ideal hurricane landfall, jutting out from the coast at roughly a 90-degree angle, a hurricane hitting the coastline south of New York City would be the real killer. The wind and rain to the right (i.e. east) of the hurricane's eye—called the right eyewall—would slam directly into one of the most densely developed regions in the world. More damage would result from this path because the winds of the right eyewall are much faster than those of the left. That's because the total impact of right-eyewall winds includes the forward speed of the entire system, while the force of the left eyewall is in part counteracted by that forward speed.

NEW YORK CITY ACTUALLY FIGURES prominently in meteorological disaster history. On September 3, 1821, before most New Yorkers even knew the meaning of the word *hurricane*, the eye of a Category 1, bordering 2, storm passed directly over Manhattan, raising tides in New York Harbor twelve feet and knocking over trees on Bloomingdale Road, now upper Broadway.

Luckily, the population in the area was roughly a twentieth of today's, and since the storm hit at low tide, flooding was minimal. But this now-forgotten hurricane inspired a Connecticut scientist, W. C. Redfield, to investigate the wreckage as he traveled around the region checking on relatives. From the ways trees were broken—in a more-or-less northerly direction in the east and a southerly direction in the west—Redfield discovered that the winds were moving in a counterclockwise direction around a calm area. A hurricane, it turned out, was not, as most assumed at the time, just another storm blowing in from the ocean.

Today, though meteorologists use satellites and radar to track storms before they become hurricanes, the formation of a hurricane is still mysterious. An Atlantic Ocean hurricane begins as an atmospheric wave—a mass of wet, warm air and light rain—moving west from Africa just north of the equator. Meteorologists have still not pinned down all the factors that affect the frequency of hurricanes from year to year, but they include a calm atmosphere near the Cape Verde Islands off the western coast of Senegal and sufficient rainfall over western Africa. After the hurricane takes form, the winds accelerate around the calm eye, and the system heads west, picking up speed.

Only in the past few decades have scientists puzzled out a pattern to the frequency of hurricanes. Atmospheric scientist William Gray of Colorado State University has been at the forefront, issuing remarkably accurate seasonal forecasts for hurricanes. Out of the past eleven seasons, Gray has correctly predicted the number of storms seven times, got it almost right twice, and was wrong twice.

Weather defies prediction, but Gray takes the long look at hurricanes, weaving together influences from far-off regions to illuminate global weather patterns. Gray believes that the 26-year dry season in the Sahel, the semi-desert fringe of the Sahara, is ending. A wet season means more atmospheric waves—more hurricane fodder—moving off the African coast. The air is getting calmer off the Cape Verde Islands. This too, Gray says, points to a bumpy ride for the next few years, much like that of the hurricane-rich thirties and forties.

Gray is not alone in his warning. At Queens College, geology professor Nicholas K. Coch has mounted a one-man hurricane-lookout campaign. Coch is a giant, standing six feet seven, and everything about him is outsize: his frame, his four-foot chair backs, his voice, the umbrella he lends me at lunch. Whereas most scientists are cagey with predictions, couching them in probabilities and technical caveats, Coch has no such qualms. He throws around terms like "ominous," "a time bomb," "inevitable," and "the greatest hazard to the United States at this time" with relish.

As a geologist, Coch should be dealing with time frames too sweeping for him to predict hurricanes in this millennium. But he is obsessed. He pages through old newspapers looking for accounts of past storms, collars meteorologists at conferences, assigns his undergraduates to research historic storms, and dreams of seeing evidence

Hurricane Gloria lays waste to Fire Island in 1985.

n probabilities and technical caveats, Coch has no such qualms.
able," and "the greatest hazard to the United States at this time" with relish.

of the Big One in core samples he's drilled from the ocean floor. He has called himself a "forensic hurricanologist," and he has a warning for an indifferent New York City. "The big one is coming," Coch promises. "New York doesn't stand a chance."

Coch's proof is, thankfully, circumstantial. He lists catastrophic storms from the past—1635, 1815, and 1938—and predicts that at least one epic storm will hit the Northeast every 100 to 125 years. So 2038 will be the year to start worrying? Coch tenses; he's heard this math before. "If you think that way, you're going to die," he barks. "You don't understand statistics." Weather doesn't pay attention to averages, he explains. The dates merely show that catastrophic hurricanes in the Northeast are inevitable.

Coch has made a name for himself in the meteorologic community, delivering the keynote speech this past spring at the annual National Hurricane Conference in Atlantic City (the first time it was held above the Mason-Dixon line, a major victory for Coch and other proponents of northeastern-hurricane study). At New York's Office of Emergency Management, Picarillo and others call him Dr. Doom but take Coch's warnings to heart.

"People who were in near misses laugh at hurricanes," Coch complains. "We've had too many near misses here." Since Gloria in 1985 and Bob in 1991 didn't do nearly the kind of damage to the city that experts had warned about, New Yorkers see the city as impervious to natural disasters. They are, Coch believes, dangerously oblivious.

New Yorkers of 1938 were similarly complacent. Today, weather forecasts alert the public to a gestating storm weeks in advance; there was no warning back then. The weather for Wednesday, September 21, 1938, was to be "rain and cool today," according to the New York *Times*. Instead, a Category 3, borderline 4, hurricane ripped into Long Island at 60 miles per hour, wreaking havoc through New England up to Quebec. Hundreds of people died.

Fifteen-foot waves pounded the center of Providence, Rhode Island. An eyewitness recalls watching a Providence man break into a store, steal a boat, and row away down the street. Power was out on Long Island for two weeks.

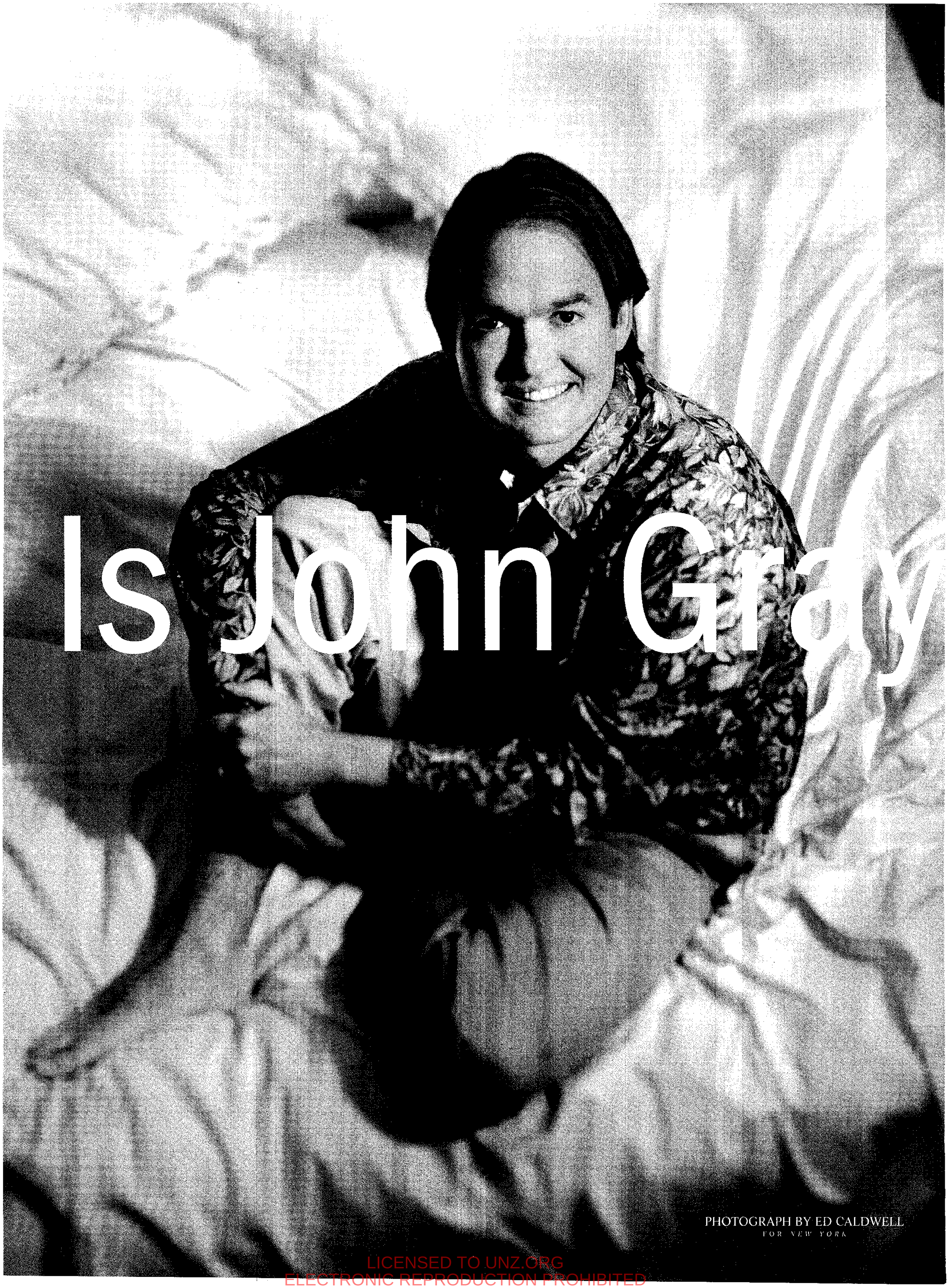
On Fire Island, the ocean washed over and back through at the Fire Island town of Saltaire; the final count found that 595 homes on the island had been washed away. According to the weather bureau in Babylon, Long Island, "the center of the hurricane passed up Deer Park Avenue in that village exactly at 5:00 P.M."

A comparable storm today would be both more and less devastating. The human casualties, emergency planners and meteorologists assure me, can now be easily averted, thanks to early warnings. But their nagging worry is that most people won't believe that there is a real emergency until winds rise and the streets start flooding. By that time, it's too late. Even early gale-force winds will prevent evacuations by making many streets, not to mention bridges and tunnels, virtually impassible. Furthermore, the state cannot compel residents to evacuate even if it declares a state of emergency.

The extent of property damage would be so vast as to be unimaginable. According to a study done by an industry group, the Insurance Institute for Property Loss Reduction, the New York State coastline is insured for $596 billion (Florida's much longer coastline is insured for $872 billion, New Jersey's for $153 billion). Flood insurance for New York City and all of Nassau and Suffolk counties comes to a relatively tiny $6 billion and is underwritten by the Federal Emergency Management Association.

LaPietra and Picarillo are optimistic about the city's ability to take care of itself in the face of natural disaster. But the status of the Office of Emergency Management is itself in a bit of flux. The office has been unable to escape the gimlet eye of Mayor Giuliani, who is considering a proposal to take control of the office away from the NYPD and place it under the aegis of City Hall. A week after I visited the office, LaPietra, then the hurricane manager, was transferred, though he will be available if disaster actually does strike. Picarillo, who took his place, assured me over the phone that "everything is under control." ■

Photograph by AP/Wide World Photos.



Is John Gray

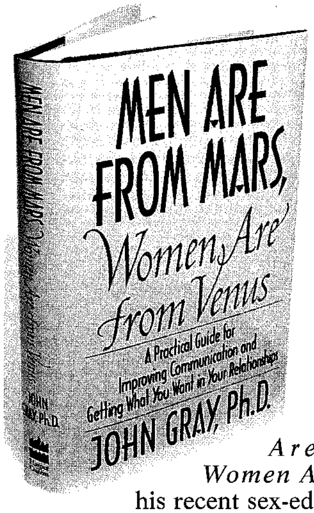
PHOTOGRAPH BY ED CALDWELL
FOR NEW YORK

From Mars?

OR IS HE JUST A REGULAR—WELL, SORT OF SMARMY—GUY FROM CALIFORNIA? HE'S IN NEW YORK THIS WEEK, WITH A HUGELY BEST-SELLING BOOK THAT NOBODY (BUT NOBODY) YOU KNOW WOULD BE CAUGHT DEAD READING.

BY REBECCA MEAD

THE MILE HI CHURCH OF Religious Science in Denver, Colorado, is one of those contemporary tabernacles where God is rather sketchily defined as a Cosmic Consciousness or an Infinite Mind, and where Bible-study groups co-exist quite comfortably with classes for women interested in "the divine feminine," with lectures on how to treat cancer with the power of the mind, and with special services dedicated to honoring pets. That the Mile Hi Church has so flexible a definition of divinity is probably just as well, since, on this bright July afternoon, John Gray, author of the best-selling self-help book *Men Are From Mars, Women Are From Venus,* is not only invoking those two classical deities of war and of love but doing a fair, if unintentional, impersonation of another ancient god, Priapus. Gray's visual evocation of the stupendously endowed god of fertility occurs toward the end of his daylong appearance at the Mile Hi, when, skipping about on a raised platform in the windowless, dome-roofed pink-and-gray church, he demonstrates—vigorously employing a banana as a visual aid—some techniques whereby a woman might keep her mate happy. By the end of his performance, which involves much energetic squeezing and sliding, the throng in the Mile Hi has been worked into a state of enthrallment—though it is probably safe to say that Cosmic Consciousness is not the first thing on anyone's mind.


MEN ARE FROM MARS, Women Are from Venus
A Practical Guide for Improving Communication and Getting What You Want in Your Relationships
JOHN GRAY, Ph.D.

Gray will be bringing his modern-day satyr play to Carnegie Hall this week: On the evening of Saturday, September 16, he will hold forth for three hours on why men and women don't understand one another, and how if they read *Men Are From Mars, Women Are From Venus* and his recent sex-ed spin-off, *Mars and Venus in the Bedroom,* they can come to do so—as well as pick up some of those nifty banana tricks for themselves. (The ticket-buyers' line stretched around the block on the day the box office opened, and the event is almost sold out.) Men and women drawn by Gray—he attracts them in almost equal numbers—might also be inclined to consult Gray's videotapes (*Secrets of Great Sex*), audiotapes (*Secrets of Successful Relationships*), and best-selling *Men Are From Mars, Women Are From Venus* CD-ROM, in which the reader interacts with a miniature shirtsleeved Gray, who talks about the way men need to get away from women and go into their "caves"—as in the moments when they hide behind the newspaper—and women need men to nod sympathetically at their complaints instead of endlessly trying to fix things. Fans might also shell out for the John Gray 1996 calendar, with a tear-off quotation for every day; or, when they appear in stores, as they should shortly, his Hallmark cards, featuring John Gray aphorisms. They might even be turned on to a John Gray cruise: five days bobbing about the Mediterranean or Caribbean, attending classes in relationship skills and events like a Martian Appreciation Dinner.

Carnegie Hall is an interesting venue for Gray, given that the concert hall is more commonly frequented by people who are likely to consume actual literature, whereas *Men Are From Mars* has largely been bought by people who don't read books and almost entirely ignored by people who do. Gray's magnum opus—he's written a number of other, unremarkable self-helpers—has 4 million hardcover copies in print and has been on the New York *Times* best-seller list for the past 120 weeks (it was the second-best-selling nonfiction title in 1994, beaten out only by that book by Oprah's chef), while getting barely a mention in the pages of that newspaper or any other medium-brow-and-up publication. Even at his publisher, HarperCollins, gratitude for the money he is raking in is occasionally tempered by a certain distaste for his methods. "When I went to college, the cave metaphor was from Plato's *Republic,*" says one editor who has worked on the book. "I liked that one. It had resonance."

Yet, curiously for a book that almost no one who reads books admits to reading, Gray's Mars-Venus dichotomy has insinuated itself into the culture with an impressive pervasiveness. William Safire, in his lexical-watchdog column in *The New York Times Magazine,* distinguished between the usage of different prepositions with the statement " 'To' is from Mars; 'with' is from Venus"; the Washington *Post* earlier this year asked, CAN CLINTON GET THE VENUS VOTE? WOMEN WORRY HE'S FROM MARS; during a recent edition of the vulgar MTV dating show *Singled Out,* contestants were invited to agree with or dissent from the proposition "Men are from Mars, women are from Venus"; the pop group Curve's latest album includes a song with the title "Men Are From Mars, Women Are From Venus."

All of which might demonstrate no more than the fact that Gray has a catchy way with a title—except that there may be more to this catchiness than is first apparent. "In the West, we have the association of the Earth being between Mars and Venus—between war and love," suggests Alan Dundes, a professor of anthropology and folklore at Berkeley, who, being a bookish sort, hasn't read Gray. "Or, to put it another way, in American terms, between sex and violence. That is not without projective or psychological interest, and this guy is basically tapping into that."

Gray's sublimely simple argument is entirely summed up by his title: that men and women behave so differently that they might as well be from different planets. He's full of homely, easy-to-grasp images to demonstrate his thesis, such as comparing the way men carry pared-down billfolds with women's predilection for lugging around heavy handbags. "Purses and wallets," he says, "are kind of a metaphor for how we carry problems around in our consciousness." (You can try this at home: Men are brogues, women are pumps; men are steaks, women are salads; men are dogs, women are cats; and so on.) During his live performances, he has a stand-up comedian's tenor and timing. "Women have this cuddling hormone that men don't have," he announced onstage at the Mile Hi. "What about men during dating? That's not the cuddling hormone; that's testosterone plus manners."

All this is only the most popular emanation of the obsession with gender also being acted out elsewhere in our culture—the higher-end, Op-Ed–page version is expounded by linguist Deborah Tannen, who in *You Just Don't Understand* analyzes what she says are culturally conditioned differences between the ways men and women communicate. And then there's Robert Wright, whose book *The Moral Animal,* a highly readable explanation of Darwinian psychology, gives genetic explanations for why a man might be unfaithful to his aging wife or unwilling to betray weakness by asking another man for directions.

Tannen suggests that Gray might be riding on her coattails: "I am pretty sure that talk about communication between women and men was pretty much touched off by *You Just Don't Understand,*" she says. Only pretty sure because, in fact, she hasn't read *Men Are From Mars* (she agrees this is interesting: "Yes, it is funny, isn't it?").

Wright also hasn't read Gray, though he has a diagnosis for his enormous success. "One reason all these things have commercial resonance is that there are real differences between men and women, and for a long time, it wasn't considered polite to talk about them as being very deeply rooted," he says. "So it's not surprising that you can make a living talking about the differences between men and women, just because there was this long silence, and it left people kind of thirsty."

But unlike Tannen or Wright, Gray is not particularly interested in why men and women are different. Indeed, his masterstroke has been to avoid the question by inventing his own mythological

"I DON'T PUT THE PAST ABOVE US. I THINK THER
I MEAN, WAY OUT OF DATE. I WOULD NEVER FOLLO

Photograph by Wayne Simpson.

VERE CLEAR, SMART MINDS BACK THEN. BUT WAY OUT OF DATE.
NY PRACTICAL ADVICE FROM ANYBODY FROM A LONG TIME AGO."

story of the origin of gender difference and giving it a kind of Newt Gingrichy space-travel twist. (Briefly: Men started out on Mars, where they did stuff like marching around a lot and fixing things; women lived on Venus, where they sat around talking about their feelings and being intuitive. One day, a Martian spots a Venusian through his telescope and falls in love; he rallies his fellow Martians into a spaceship to go to Venus—where they are welcomed by the Venusians, who had intuited that they would one day come; they live together happily, until one day they all move to Earth, whereupon they all forget they came from different planets—which is where all the trouble starts.)

It's a metaphor, sure, but one that's pursued with some persistence in the book; Gray is much given to writing things like "Men rarely say 'I'm sorry,' because on Mars it means you have done something wrong and you are apologizing," almost as if Mars were, indeed, a male habitat, or at the very least a way of referring to what we can all agree is the masculine condition. Gray makes his generalizations quite literally universal, which partly accounts for the book's appeal: There's no arguing with the stars. And whereas Deborah Tannen, whose books have found favor with feminists, works hard to stress her belief that any apparent differences between the way men and women talk are culturally determined, Gray unabashedly turns culture into nature, and interplanetary nature at that. Men behave like oafs, women behave like shrews: Deal with it. Perhaps predictably, then, Gray has a big fan in Camille Paglia—one of the few people who read a lot of books to have actually read Gray. "This book belongs in the gender-studies curriculum in academe, it really does," she says. "What I love about it, of course, is the return of pagan metaphor. Here is academe trying to say that the canon doesn't exist, that Greek and Roman mythology is Dead White Males, and we don't need them. And here it is, the eternal life of these metaphors."

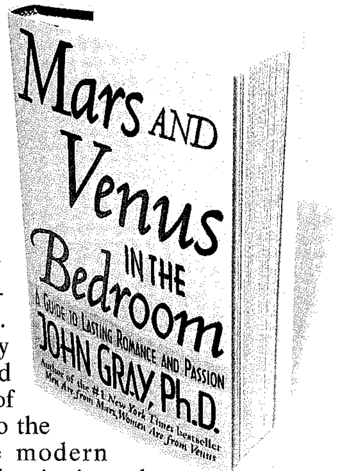
Which is not to suggest that Gray has given much thought to the eternal life of his metaphors. Gray's—how to put it?—accidental genius has been to invoke an image of tremendous cultural resonance without giving the slightest thought as to why the trope rings so true for his readers. Suggest to him that what he's done is a kind of futuristic rewriting of the Aristophanic explanation of the frustrations of love in Plato's *Symposium* (in which men and women were originally conjoined and now spend their lives searching for their former other halves), and you'll get nowhere. "I think that's a cute theory," he says over a four-hour dinner the night before his Denver engagement (during which discussion ranges from his theory that restoring romance is the only way to reverse the divorce rate to his belief that women lose weight more easily if they have jobs involving feminine activities like hanging out and talking rather than high-stress, masculine jobs requiring assertiveness).

"I don't put the past above us," he says. "I think humanity is always growing above the past. I think there were clear, smart minds back then. But way out of date. I mean, way out of date. I would never follow any practical advice from anybody from a long time ago. Times have changed, and you need new advice. So I like to study the past to get connected with the genius of it, and there's always genius there. But as far as practical value, very little."

Men may be from Mars, women from Venus, but John Gray is from California. Gray, who's a boyish 43, spent almost a decade as a celibate monk in the service of TM's Maharishi Mahesh Yogi (Gray attributes his unlined complexion to the reabsorption of nine years' worth of semen into his system). He moved on to marriage and to providing marital counseling—and, after the failure of his first marriage (to Barbara De Angelis, now a self-help diva; Gray's second wife is his financial manager), to teaching seminars about recovering from divorce. In the style of the times, these involved much crying and what self-help people refer to as "sharing" but the rest of us call talking. The son of a Texas oilman, Gray himself seems to have stopped just short of peddling snake oil. "I had people heal cancer!" he says of his 40-hour "Healing the Heart" seminars. "It was a common occurrence where somebody would say, 'I had a tumor, and after I took your seminar, the tumor wasn't there.' The doctor doesn't know what happened. Maybe it's coincidence, maybe it's just remission. I never followed up on this stuff."

On Planet Gray, modesty is not a virtue nor irony a gift. Gray says he came up with the Mars/Venus analogy after asking God for help: "I said, 'I would like information that I can present in an evening that would change people's lives, and without having to do these 40-hour cathartic transformational experiences, which is sort of a product of the seventies.' I just said, 'It takes too much time, it takes too much commitment. There are so many people that need this who will never do that kind of commitment. I want a message that I can teach in an evening and change lives.' " Now, he says, his seminar is "not just educational, but it's entertaining. People are laughing the whole time. And people say, 'Oh, John, you should be a comedian. If ever you don't want to be a teacher, you should be a comedian.' And I have no interest in being a comedian. I am not a comedian. I'm a teacher. I change lives. But I've learned to do it in a funny way."

Indeed, only blocks from Carnegie Hall, at the Helen Hayes Theatre, Rob Becker's one-man show *Defending the Caveman* can be seen, in which the comedian explains the differences between men and women by referring to hunting and gathering. Becker and Gray even tell some of the same jokes (look for the line about men shopping: singling out the one pair of pants they want and going for the kill with the credit card).


Mars AND Venus IN THE Bedroom
A GUIDE TO LASTING ROMANCE AND PASSION
JOHN GRAY, Ph.D.
Author of the #1 New York Times bestseller Men Are from Mars, Women Are from Venus

But the reason Gray is making vastly more than Becker is that he's been canny enough to build himself into this country's ever-proliferating psycho-industrial complex: What Becker presents as cathartic comedy, Gray presents as easy-to-swallow cure. You might say Gray has pressed the mythology of the ancients into the service of the modern mythology underpinning the self-help industry: that our motivations can be made transparent to ourselves; that if we read the right books, we can set ourselves aright. It's the antithesis of Freudian depth psychology—you might call it shallowness psychology. Of course, knowing ourselves is a complicated matter, and something with which men and women have been troubling themselves since Mars and Venus were the gods of the moment, and even before. So—John, what about the monition of the oracle at Delphi: "Know thyself"?

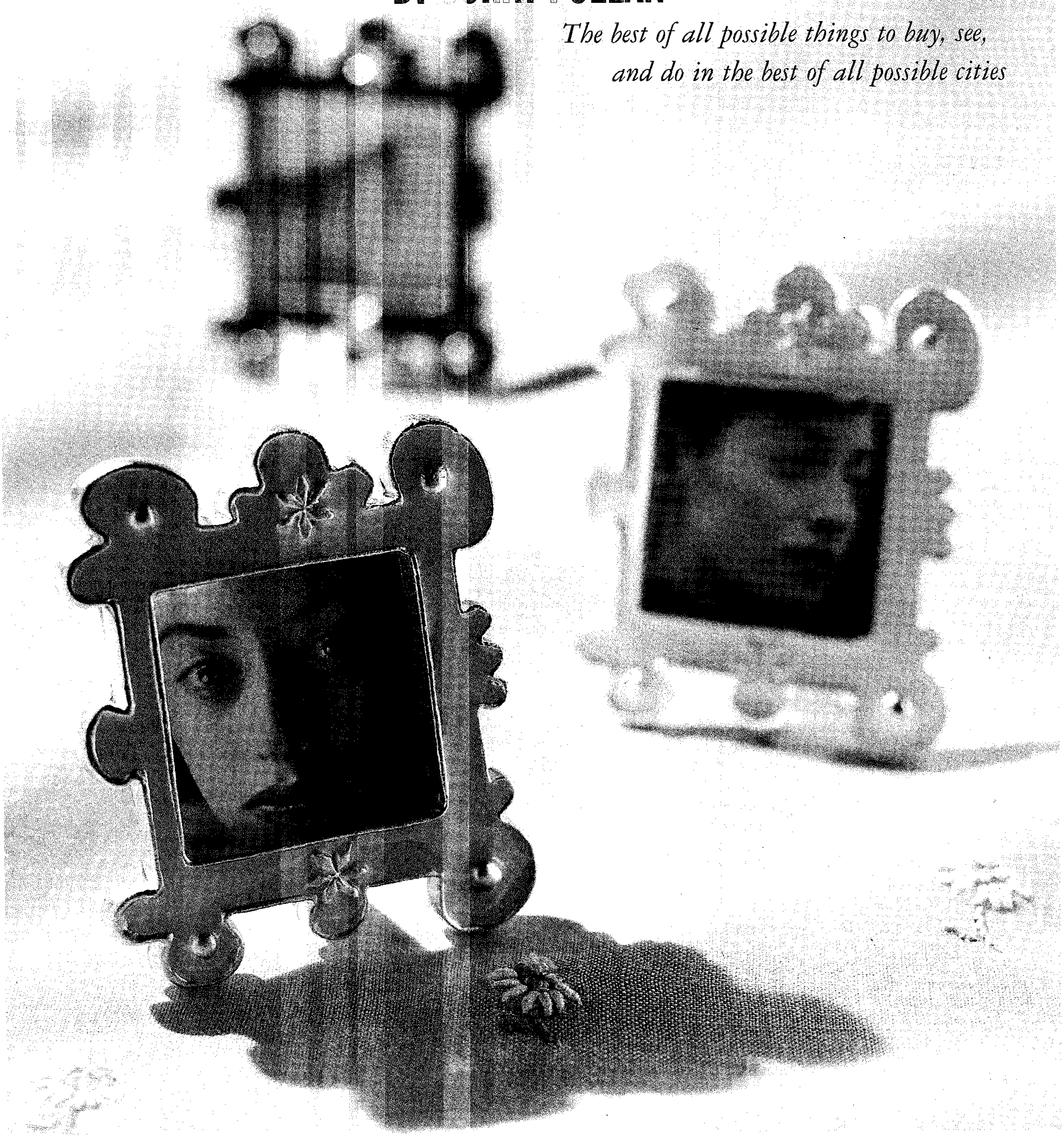
"That's the genius thought, okay? But again, practical value? Get a job. Know yourself first; get a job—I'll go for it. That was my formula in life, and that's a great formula."

Photograph by Wayne Simpson.

BEST BETS

BY CORKY POLLAN

The best of all possible things to buy, see,
and do in the best of all possible cities



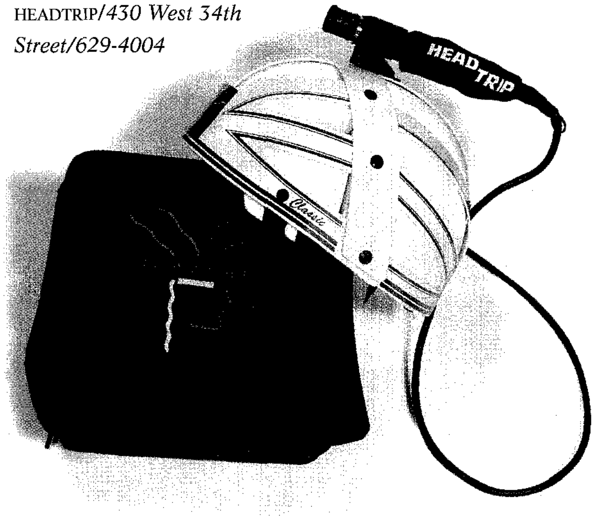
Rowley's Home Run

Not satisfied with merely designing high-spirited clothing, Cynthia Rowley has turned her talents to producing assorted bibelots for the home. Her initial handiwork includes these tiny (two-inch-by-two-inch) frames, epoxied-metal spin-offs of her logo. They're the perfect way to memorialize that ephemeral summer romance ($22).

CYNTHIA ROWLEY/*112 Wooster Street/334-1144*

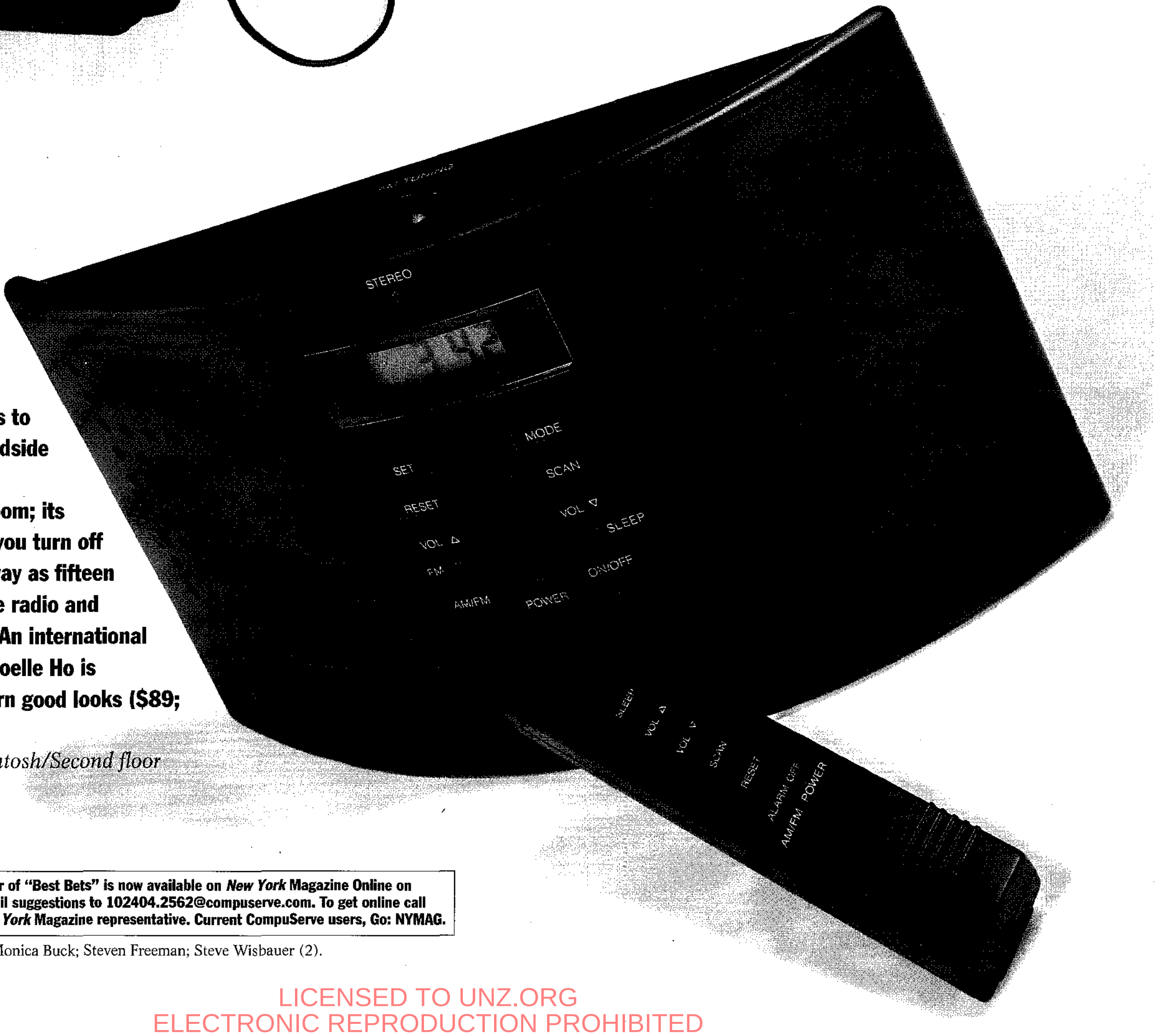
America's Sweatiest Home Video

With this strange little gizmo on your head, you can videotape the action while you power-glide, rock-climb, steeplechase, or ski-jump. HeadTrip, a hands-free miniature video camera, weighs only 2.5 ounces and comes mounted on a headband or helmet. An eight-inch, 4.5-pound fanny-pack holds the battery and tape cassette. The company developed the camcorder for skiers, but it's been pounced on by sports fanatics of every variety ($3,995).
HEADTRIP/*430 West 34th Street/629-4004*



Parquet Lot

A wood floor isn't a sometimes thing; it's going to be around for years. I. J. Peiser's Sons believes you can't *possibly* select the right floor from the small samples most floor companies have on hand. So the 93-year-old company has created a 4,000-square-foot gallery divided into room-size modules to show off its parquetry, marquetry, antique, and reproduction designs. There are more than 50 species of hardwoods here, including exotic woods in their natural colors, stained woods, and borders of every kind. (From $8 a square foot for oak strip to $150 for antiqued Parquet de Versailles.)
I. J. PEISER'S SONS, INC./*279-6900. By appointment only.*



Modern Times

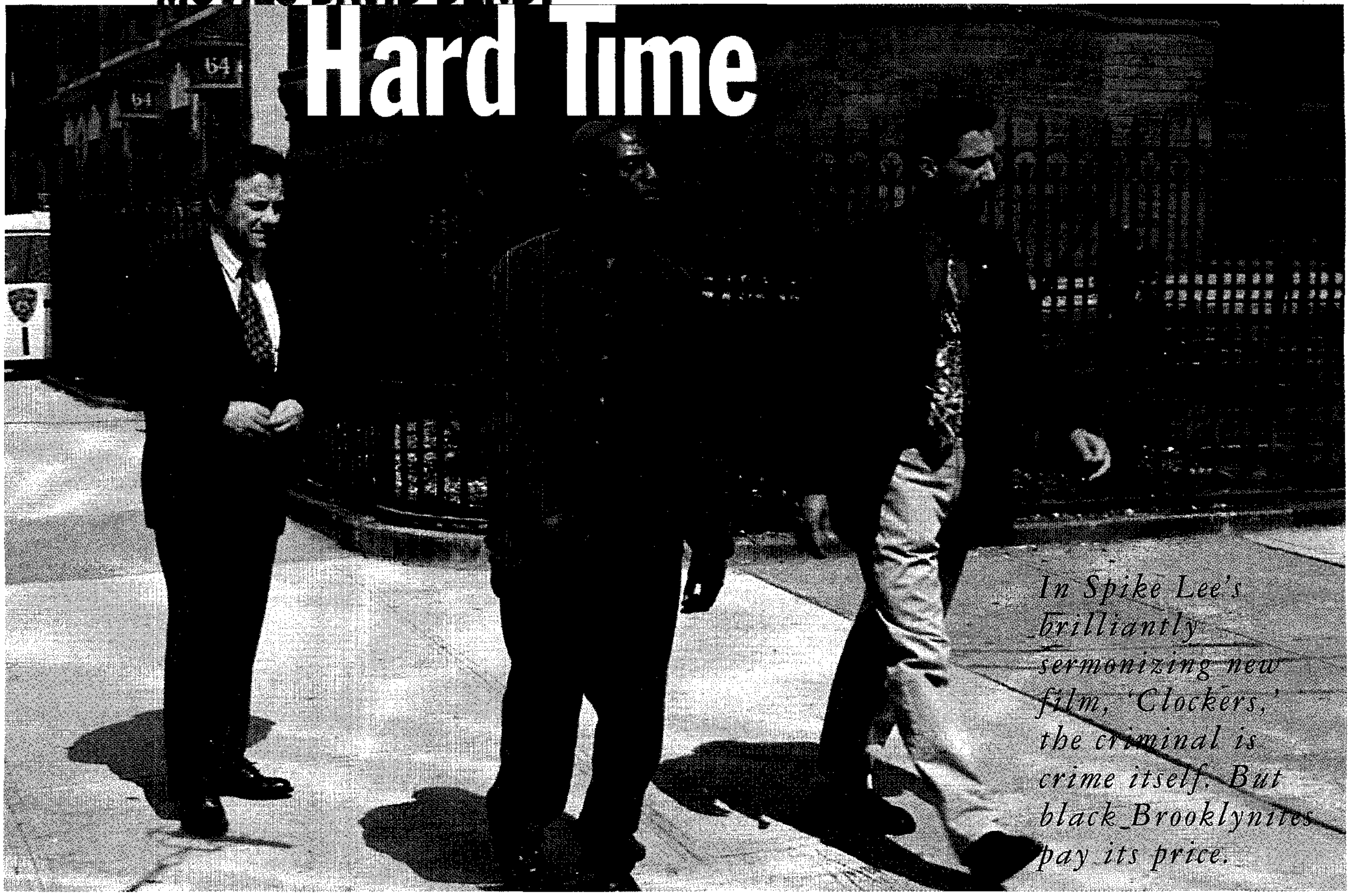
The Commander stereo–alarm clock helps to eliminate clutter on a bedside table: It can sit–or hang–anywhere in the room; its tiny remote control lets you turn off the alarm from as far away as fifteen feet as well as flip on the radio and auto-scan the FM band. An international design team headed by Joelle Ho is responsible for its modern good looks ($89; batteries not included).
HENRI BENDEL/*Frank McIntosh/Second floor*

A catalogued archive of the last year of "Best Bets" is now available on *New York* Magazine Online on CompuServe, and readers may e-mail suggestions to 102404.2562@compuserve.com. To get online call 800-535-1168 and ask for the *New York* Magazine representative. Current CompuServe users, Go: NYMAG.

Photographs: clockwise from left, Monica Buck; Steven Freeman; Steve Wisbauer (2).

Hard Time

In Spike Lee's brilliantly sermonizing new film, 'Clockers,' the criminal is crime itself. But black Brooklynites pay its price.



Harvey Keitel, Mekhi Phifer, and John Turturro: Characters in perhaps the most loose-limbed didactic movie ever made.

THE WORD *NIGGER* SOUNDS UNIQUELY UGLY IN THE mouth of a white person, so ugly that it has been widely replaced in the media with the absurd locution *n-word*—a euphemism that implies our nerves are now so raw, we cannot bear to hear the word spoken even when clearly surrounded by quotation marks. Yet a word that is unspeakable for whites is spoken by many African-Americans all the time, in the streets, in rap music, in movies and novels, and spoken with varying shades of contempt and affection. The word is alive with rage and disgust and sometimes pride in ways that CNN and the New York *Times* can't begin to deal with.

In Spike Lee's jaggedly powerful new film, **Clockers,** blacks use "nigger" as a taunt, an insult, a warning, a compliment. The movie is about a black inner-city community tearing itself apart—about people who are all tangled up, with emotions working against themselves. *Clockers* opens with a series of still shots of murdered African-Americans lying in the street, the bodies, punctured and ripped, surrounded by congealed and darkened blood. Spike Lee intercuts the stills with wall murals on the theme of urban violence. We get the point: The rest of the movie may be a story, a fiction, but people are dying in the streets every day. Later in *Clockers,* the Brooklyn homicide detectives Rocco Klein (Harvey Keitel) and Larry Mazilli (John Turturro) examine a dead African-American man lying in his own blood, just like the men in the pictures. They jeer at the corpse, making obscene jokes. Rotten jokes are the only means they have of distancing themselves from the stench and muck of spilling dead bodies. As the scene goes on, it is clear the men are expressing their disgust at death. The entire movie is an expression of disgust at death. *Clockers* is a crime picture in which a Brooklyn community is living in crime, fighting it, losing to it, abhorring it, and dying from it.

Richard Price wrote the first version of the script, which is based on his 1992 novel of the same title, and Spike Lee rewrote Price's version. Because the movie took a few years to produce, it now seems to combine two different periods—the late-eighties peak of the crack madness, which produced a degree of carnage in American cities perhaps without equal in the history of the advanced industrial countries; and the Giuliani era of greater police vigilance, with its nonstop surveillance of drug dealers. In *Clockers,* the black street kids and the black and white Brooklyn cops are all over one another. They "do business," sharing the peculiar coarse intimacy, the loyalties and betrayals, of people living in crime. The many scenes of harassment and interrogation, the streams of vituperation and tirade are all written and played with a poetic vitality seen before only in Martin Scorsese's movies. (Scorsese, at one point set to direct the movie, stayed on the project as producer.) Harvey Keitel, polite but relentless, like Dostoyevsky's implacable detective in *Crime and Punishment,* is subdued for most of the picture, but when he finally opens up, screaming at a suspect in front of a police station, the rhythm of his speech becomes hypnotic. *Clockers* is grim stuff, but much of it is so vivid and deeply felt that it's also highly engaging.

Strike (Mekhi Phifer), perhaps 20 years old, commands the top slat of a bench in front of the projects in Brooklyn somewhere, running his crew of clockers (bottom-rung street dealers, who work around the clock). These young

Photograph by David Lee/Universal Studios.

men aren't violent—they sit around all day talking and slapping palms and planting dope in garbage cans for buyers—yet their trade is killing everyone around them. Strike is the smartest of the bunch; he's also, like so many Richard Price heroes, a worrier, a young man trying to keep his business together while dousing his bleeding ulcer with a *Yoo-hoo*-like soda called *Moo*. His pain, like Billy Budd's stutter, seems intended as a gesture of absolution, even grace. Strike is trapped, and his insides are telling him to get out.

He works as a lieutenant for the neighborhood crime boss, Rodney Little, who, in the person of the great actor Delroy Lindo (West Indian Archie in *Malcolm X*), is an exceptionally complex and frightening man. Lindo has a deep, caressing voice and the gift of intimacy; you want to trust his leathery good nature. Rodney runs his operation out of a pleasantly ramshackle corner store where half the fatherless young boys in the projects hang out for entertainment and instruction. In other words, the most paternal man around is a murderer and drug dealer—a bitter irony in a movie that never strays far from irony. Rodney gives the young boys good, serious advice; his stone-killer partner also gives good advice: *Stay away from this shit, save your money, think of the long term.* The killers warn the young ones against crime and pull them into it at the same time, just by being more exciting than anyone else. Rodney tries to seduce Strike into murdering someone by saying "You're my son" and promising him bigger turf. When Rodney's enemy winds up dead, we don't know who did it—Strike or his exceptionally virtuous brother, Victor (Isaiah Washington), who may be going crazy from the burden of always being good. The movie charges through a few tense weeks in which the ruthlessly intelligent Rocco puts the squeeze on Strike, and his world implodes.

Richard Price's mesmerizing novel was filled with operational detail—the cutting of the drugs, the division of the crack into "bottles," and so on. Spike Lee's adaptation is less factual, more emotional; Lee is concerned less with Strike's spiritual condition than with the survival of the entire community. Malik Sayeed's cinematography is rough and dark-hued, with an almost tabloid angriness in the scenes of violence. As always, Spike Lee jumps around a lot, telling his story in hot flashes, and at times *Clockers* is difficult to follow. But I will not complain yet again that Spike Lee can't tell a story straight; it turns out not to matter much in *Clockers*. Unlike, say, *Jungle Fever*, this movie has a center—not, perhaps, an entirely coherent story but a fully realized world. The young mother (Regina Taylor) who comes storming out of her project apartment and furiously attacks Strike and his crew, the huge black cop (Keith David) who slaps Strike around, even the white cops who harangue Strike in sheer disgust, are all part of a community living through the extinction of its children.

Clockers is not a cool movie; it's an anguished movie. Spike Lee sets himself against a black culture that's grown all too accepting of young men lying dead in the street. The rap artists whom the kids quote may not be "selling" violence, but they're getting off on it, glorying in the danger and excitement. A young boy watches a virtual-reality enactment of a kid like himself plugging someone—and later does just that. For Spike Lee, it's all a long, sorry distance from bebop and Stevie Wonder. *Clockers* is didactic: The reiterated message of the movie, which even turns up on billboards, is "No more packing"—no more guns. But *Clockers* is perhaps the most loose-limbed didactic movie ever made. At one point, Delroy Lindo delivers an extraordinary, arialike speech in praise of crack cocaine, the drug that is making him rich, and the devil himself couldn't have said it better, with more richly ambiguous tonalities. *Clockers* doesn't turn away from anything. ■

ARE YOU TRYING TO HAVE A BABY?

Attend seminars by internationally recognized leaders in the field of female and male infertility. These **free seminars** specialize in attacking difficult infertility problems.

Free Seminar--Recent Medical Breakthroughs

These and other breakthroughs will be discussed:

✧ A recently discovered link between infertility and problems with your immune system -- and the new treatments that work, even if you've failed repeatedly with in vitro fertilization (IVF).

✧ A new treatment for male infertility that produces the same high success rates with IVF as with IVF, and no male infertility.

Free Seminar--Egg Donation and IVF Surrogacy

✧ Find out whether egg donation or IVF surrogacy is your best option, and how new technology has produced a 50% birth rate per procedure.

✧ Learn how Pacific Fertility Center (PFC) option plans offer a year of infertility care at a greatly reduced cost -- even if you don't live in California.

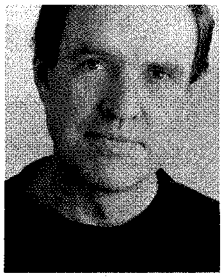
PFC has among the highest IVF birth rates in the nation, allowing us to keep our medical fees low. There are no waiting lists at PFC/San Francisco. **Seminars take place on Sept. 18th and 19th in Manhattan and other New York area locations. Space is limited, so call 1-800-999-9075 today for seminar reservations, or a free telephone consultation.**

1-800-999-9075

JUDITH SHULEVITZ

Those Little Town Blues

. . . aren't melting away. In reshaping our cities, argues Witold Rybczynski, we need Main Street values—sharing, caring, everything but the picket fence.



Post-nostalgic closet communitarian Witold Rybczynski: Does he have an answer for our urban anomie?

City Life

BY WITOLD RYBCZYNSKI

Scribner; 256 pages; $23

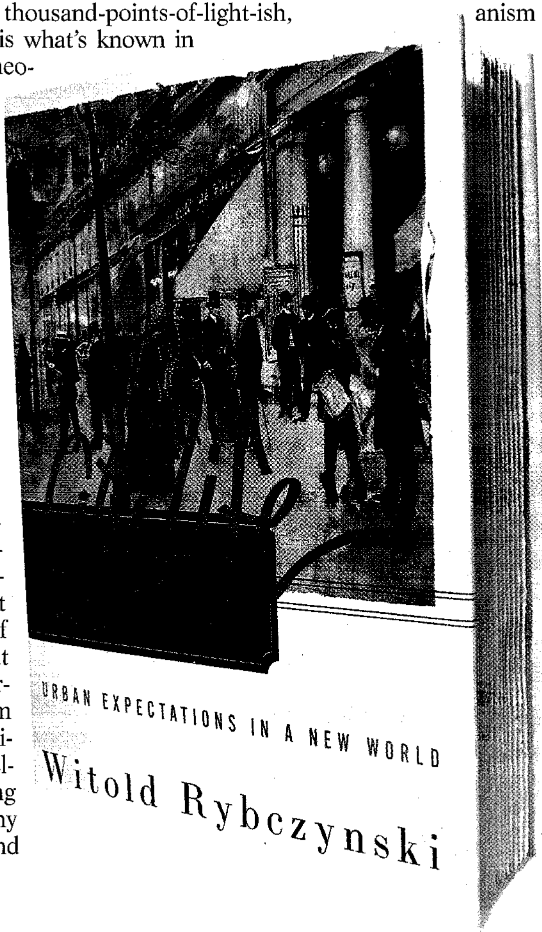
CITY LIFE, A BOOK THAT BEGINS WITH THE WINsome question *Why aren't American cities as pretty as Paris?*, ends with a winsome story neatly gift wrapped as an answer. On the platform of his local commuter train station, the author, Witold Rybczynski, sees a sign calling for volunteers to help clean up the grounds. That weekend, he joins in, a certain skepticism notwithstanding: "The anomalous sight of a retired business executive raking leaves, and a turbaned matron chain-sawing dead trees seemed slightly ridiculous and also discouraging." But Rybczynski soon grasps that this seemingly trivial act of local voluntarism is part of a global solution: "Here were citizens reaffirming a small measure of control over their shared physical surroundings, and demonstrating a sense of community, which is part of what cities are about—or should be."

A sense of community, a measure of control, basic acts of citizenship—for the past decade or so, these have been proposed by pundits everywhere as remedies for our urban woes. If it all sounds thousand-points-of-light-ish, that's because Rybczynski is what's known in architectural circles as a neo-traditionalist, though his notion of community sounds a whole lot more like something you'd actually buy a house in than George Bush's. The architectural equivalent of Rybczynski's communal fantasy would probably look like Seaside, a Florida resort town with old-fashioned porched houses and narrow streets that, when it began to go up more than a decade ago, was hailed by the national media as the most significant piece of urban planning since Levittown. Rybczynski is post-nostalgic enough to reject the Vaseline-lensed view of Seaside as instant Eden. But he understands that the burgeoning movement from which Seaside springs, Traditional Neighborhood Development, delivers something people are hungry for. Why else would the richest and best-educated among us be moving, not to more livable cities or fancier suburbs but to the kinds of towns that have only just stopped posting their population on signs?

Rybczynski, an architect and social historian who used to write for *Wigwag* and now contributes to *The New Republic* and *The Atlantic Monthly*, is one of the more appealing advocates of small-townishness in urban planning. He's too smart to fall into the wistfulness trap, and he's got the stern stuff of the communitarian in him—he extols the civility of shopping malls, for example, even though said civility stems mostly from the absence of homeless people. ("In other words, [malls] are more like public streets used to be before police indifference and overzealous protectors of individual rights effectively ensured that *any* behavior, no matter how antisocial, is tolerated.") But Rybczynski glides right by communitarianism's central problem, which is how to balance social values and individual rights; in *City Life*, he just assumes social values should take precedence and addresses himself to the question of what goes wrong when they don't—of how, in other words, American cities have lost their charm.

It's an old story, this fall from comeliness; but unlike, say, Kevin Costner, Rybczynski serves up his prelapsarianism with style. Eden starts out as an "environmentally conscious" Native American town; it goes through a brief Spanish period (think *plazas*), a French period (medieval walls), and a British period (commons); and it arrives in the 1690s at something recognizably American—Williamsburg, a town laid out with all the pastoral features Hollywood would later immortalize in its studio version of the small-town idyll.

There were snakes in the grass, alas. The biggest was capitalism. By the time Alexis de Tocqueville came to America in 1831, real-estate speculators were turning one perfectly plausible riverside town into a most unpastoral hellhole. Cincinnati was "a town which seems to want to get built too quickly to have things done in order," Tocqueville wrote. "Large buildings, huts, streets blocked by rubble, houses under construction . . . no external luxury, but a picture of industry and work that strikes one at every step." Another was immigration, whose huge growth spurts led planners to rely on the grid to the



Photographs: left, Stephen Homer; bottom, Wayne Simpson.

exclusion of everything else. The third evil was the most pernicious: utopianism, of the sort that Le Corbusier, with his penchant for radical urban surgery, and Robert Moses, with his grand unconcern for neighborhood integrity, both exemplified.

As Rybczynski tells it, in the war between urban planning with a human face and an indifferent idealism that wreaked havoc, Valkyrie-like, from above, humanism lost. Cities of today have nihilism built into them, with their financial-district downtowns, their vast stretches of blight, and their true centers anywhere but at the center—most often at the mall. The American metropolitan area is no longer a thing of loveliness you can take in from a single hill; it is "cinematic rather than theatrical,", best experienced in motion, "diffuse, amorphous, and held together . . . by a system of roads and highways and, one could add, by a system of telephone wires, television cables, and computer links." There *are* pockets of neighborly bliss; Rybczynski lives in one, Chestnut Hill in Philadelphia, a suburb-in-the-city that "gives the impression of an only slightly urbanized Arcadia."

And therein lies part of our salvation. "Neighborhoods are the lifeblood of any city," he observes, in a self-conscious echo of urban theorist Jane Jacobs, who expounded this truth three decades ago. Unfortunately, most neighborhoods can't sustain themselves. Hence part two of our salvation: wedding central cities to edge cities to create larger metropolitan areas, so that the wealth of the rich can shore up the decay of the poor. Part three is just to relax—to accept a breakdown in "the old hierarchy of center and periphery," as well as a chaotic jumble that "may be a more truthful accommodation to the way we live today."

It all sounds delightful, if a tad vague. Holding together many parts in a loosely organized whole is a trick requiring a high degree of social cohesion, or else a lot of civics courses. Which takes us back to the railroad station. "As I was heaving branches into the Dumpster," Rybczynski writes, "I was reminded that the city of the future, whatever form it takes, will depend on the goodwill of its citizens for its well-being." True enough. But economic inequalities in American society are sharpening, not blurring; so are ethnic and cultural divisions. It's hard not to wonder how we're supposed to overcome these barriers and attain a Chestnut Hill–like state of grace. To ask that, however, is to miss the spirit of this quirky, elegant exercise. Rybczynski is a critic, not a policy wonk. It seems inevitable that by avoiding hardheaded political analysis this anti-utopianist would wind up with nothing more than a utopian dream. But it also seems unneighborly to point that out. ■

They've done 250 miles to fight AIDS

Be A Part Of Their Incredible Journey As They Ride Home To The Boston⊃New York AIDS Ride Closing Ceremonies

Mark your calendar and plan on heading over to the Greenwich Village Waterfront on Sunday, September 17th. That's when over 3,200 bicyclists will be riding into town, having completed a three-day Herculean bicycle journey all the way from Boston. Most of them have never done anything like this before in their lives. Collectively, they will have raised over $4 million for Community Health Project, Fenway Community Health Center, and the Lesbian & Gay Community Services Center.

The Closing Ceremonies for this event will be one of the most compelling, moving experiences you have ever had. Don't miss it. Take the time to travel a few miles to cheer these heroes as they arrive home.

BOSTON⊃NEW YORK AIDS Ride

Boston⊃New York AIDS Ride
Closing Ceremonies
Greenwich Village Waterfront
(entrance at 11th Street and Westside Hwy)
Sunday, September 17th
4:00 pm
Free Admission

PRESENTED BY Tanqueray®
BENEFITTING
CHP Community Health Project
Lesbian & Gay Community Services Center
Fenway Community Health Center

ALSO SPONSORED BY:
Z100 New York
CHASE
The Advocate
Boston Magazine
HX
Kiss 108 FM
POZ Magazine
World Trade Center Boston

AND "RIDE FRIENDS"
Bicycling Magazine
The Stadtlander's Foundation
USAir/USAir Shuttle

800.825.1000
Event Information • Ceremonies Volunteers • Donations to the Cause
3,200 Riders • 250 Miles • Boston⊃New York City • Sept. 15-17, 1995
Created and Produced by Pallotta & Associates, Los Angeles

"Consistently excellent"
1994 Zagat Survey

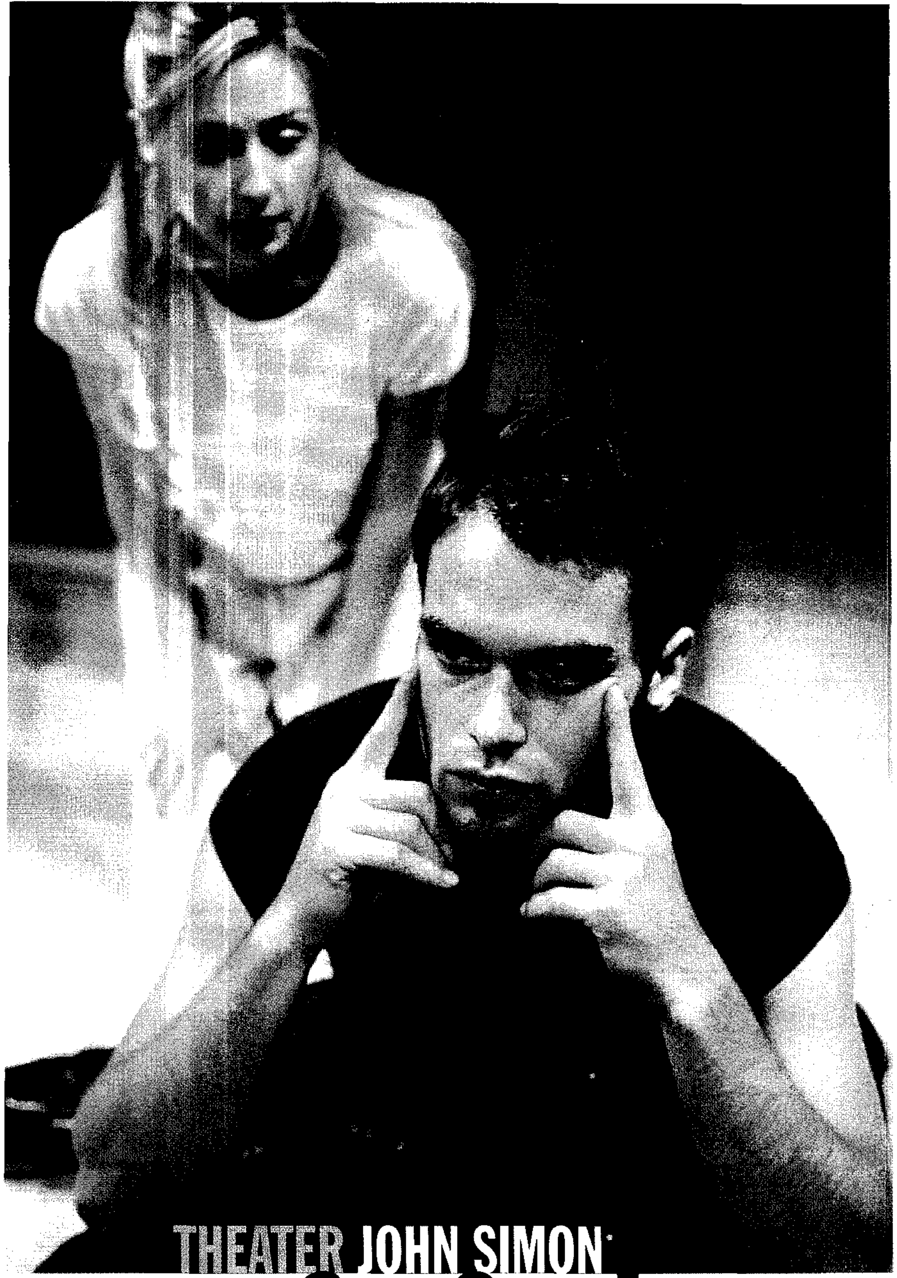
Breakfast Lunch Dinner
Afternoon Tea Brunch

Prix-Fixe Lunch $19.95
Pre-Theatre Dinner $26

MARK'S
RESTAURANT & BAR
MADISON AVENUE AT EAST 77TH ST.
212-879-1864

BARNES & NOBLE
SALE ANNEX

USED BOOKS BOUGHT & SOLD
HUGE SELECTION OF USED & OUT-OF-PRINT TITLES
NEW YORK'S LARGEST SELECTION OF PUBLISHERS' OVERSTOCKS & REMAINDERS
HALF-PRICE PAPERBACKS
REVIEWERS' COPIES 50% OFF
WE BUY PRIVATE LIBRARIES
CASH FOR YOUR BOOKS
128 FIFTH AVE. AT 18TH ST.
212-691-3770 • FAX: 212-691-6010



Food fight: Hope Davis and Rudolf Martin in *The Food Chain.*

THEATER JOHN SIMON

Oy, Gay!

'The Food Chain' combines kvetching with camp; 'Sibling Revelry' is a flavorful musical feast.

KENNETH TYNAN FAMOUSLY OBSERVED THAT THE two kinds of humor dominant in the New York theater are the Jewish and the homosexual. He did not, however, elaborate on their essences and differences. Examined more closely, Jewish humor usually revolves around family plotting, infighting, colorful figures from the world of business or show business indulging in chicanery, or romances between persons of different social backgrounds. Homosexual humor tends to involve groups of unrelated (except sexually) individuals practicing clever put-downs on one another; absurdist farce with strong sexual situations (hetero- or homosexual, or the the latter disguised as the former); and, lately, attempts to laugh its way through the AIDS crisis. You might say Jewish comedy is basically kvetching; homosexual humor, fundamentally insult comedy. Each can be hilarious.

But these contours have become blurred with the prevalence of playwrights who are both Jewish and homosexual, so that the respective motifs have become entwined—indeed, Siamesely twinned. How this will ultimately affect the theater remains to be seen. My guess: Not much; there'll still be one successful comedy in 20 or 30 tries. But it may lessen the variety of available humor. Or it may create strange dichotomies within individual playwrights as disparate traditions end up sharing the same dramatic bed.

A case in point is Nicky Silver's **The Food Chain,** which is evenly divided between the comedy of dysfunctional families and the comedy of lovers who have become strangers tormenting each other. In fact, the three-scene layout here is paradigmatic. Scene I, "Amanda," features the heroine, whose husband has disappeared a few days into their marriage, frantically seeking help from Bea, a Jewish crisis-center switchboard operator who finds her own problems far more fascinating. The resemblance to Nichols and May dialogues further underlines the Jewishness of this comedy. Scene II, "Otto," takes us to the pad of Serge, a runway model awaiting his latest lover while being besieged by a cast-off one—the wheedling and haranguing Otto, an obese ex-salesman simultaneously pleading and plying himself with junk food. The dialogue here characteristically evokes Albee and Terrence McNally. Scene III, "Fatty and Skinny Lay in Bed," brings both plot strands and types of humor explosively together.

Silver is a funny writer who, even in this less-than-best effort, prodigally fires off prize one-liners. But a play can no more subsist on these alone than a human being on nothing but dessert. The jokes stampeding the play cause its collapse. The skin of verbiage needs the skeleton of story and the flesh of character to hold it up. Robert Falls's frenetic direction may be appropriate, but seems at times as overwrought as the compulsory car chase in current movies. Hope Davis is pungently goofy as Amanda. Tom McGowan's fatso is a bit thin on charm, and Rudolf Martin could make the mute husband a mite more eloquent. But Patrick Fabian convinces as the model, and Phyllis Newman brings needed understatement to the uncompassionate Bea. Thomas Lynch's sets are witty; William Ivey Long's costumes, apt; Kenneth Posner's lighting, stylish. But the author should remember that all that is Silver is not all gold. Under his glitter, as of now, there is only more glitter.

SHOWBIZ SISTER ACTS ALSO COME IN TWO TYPES. TYPE A, usually a trio, is joined at the lips. They perform together, perhaps even live together, and are separated only at death, if then. They are singers with endearing names, such as Maxene, Patti, and LaVerne of happy memory.

Photograph by Carol Rosegg.

They become enshrined and, eventually, mythologized, like the Norns, the Parcae, the Gorgons, and the Andrews Sisters, who even had a musical written about them.

Type B, usually a pair, cannot get along, go their separate ways, and become famous each in her own right. They are usually actresses or strippers; the archetypes here are Gypsy Rose Lee and June Havoc. These two have also had a musical written about them, but because they worked together only when very young, they play second fiddle in it to their formidable mama. And rather than being mythologized, they became part of the annals of show business.

It is nice to report the emergence of a tertium quid: Type C, combining the best features of A and B. I am referring to Ann Hampton Callaway and Liz Callaway, who are appearing together at Rainbow & Stars in **Sibling Revelry.** Like Type A, they sing—and extremely well, at that. Like Type B, they have achieved fame in separate ways. But even though their somewhat lame patter capitalizes on an alleged rivalry, they seem to get along. In any case, their distinct and distinguished voices blend exquisitely.

Ann, who is very tall and dark, has gained worldwide celebrity as a nightclub chanteuse, a songwriter, and a recording artist. Liz, who is shorter and fairer, is a Broadway singing actress now in *Cats* and also a recording artist. They have quite different voices: Liz's has absolutely no break, Ann's a remarkable range. Liz sounds like champagne and ladyfingers, Ann like port wine and Havana cigars. They both can be bell-like or husky, intimate or searing. Backed up by an able three-piece combo, they were directed by Dan Foster.

The amazing thing is simply how good they sound, in solos and duets. Many of the latter have some actual or ad hoc bearing on sisterhood, with its closeness and clashes. Thus in their harmonized rendition of "There's a Boat Dat's Leavin' Soon for New York" from *Porgy and Bess,* Sportin' Life's seductive "sister" takes on a whole new meaning. Their harmonizing, here as elsewhere, surpasses the sisterly into the sublime. But then take the late-night, droopy-eyed languor with which Ann mines the existential pathos of Gretchen Cryer and Nancy Ford's "Old Friend." Or consider Stephen Schwartz's "Meadowlark," which always sounded artificial to me until Liz endowed it with heart-stabbing simplicity.

And so on and on, especially in the entertaining "Huge Medley," touching and funny in dizzying alternation and sung by a pair of voices that, though never heard conjointly before, seem to have been indentured to each other. Truly, sisterhood is beautiful. I only wish Ann and Liz wouldn't end with "You Must Believe in Spring," by the strained Marilyn and Alan Bergman and the soupy Michel Legrand. But even this, sung a cappella, takes on that ineffable Callaway purity. ■

Net Gain!

No Court Fees!

East River Tennis Club affords you the rare opportunity to improve both your net game and your bottom line: no court fees. We make tennis easy, rewarding, and fun. *Play as often as you like.* Our members pay no court fees - and don't think twice about getting that extra game in. *Play your game.* We'll arrange matches for you on your level, on your schedule. *Play In style.* We're a country club. Enjoy our 20 Har-Tru courts, private clubhouse, river view dining, and 70 foot outdoor pool. We offer year-round and seasonal memberships. Call us at 718/784/0600. *Come out and play!*

East River Tennis Club

MY TRAINER'S A SADIST.
MY SHRINK'S A LOON.
BUT MY TAILOR'S A SAINT.

Whose advice can you always trust?
Your tailor at Saint Laurie. Bless his heart.

HAND-TAILORED CLOTHING — READY-MADE & CUSTOM
895 Broadway (20th St.), NYC ✆ 212 473-0100
M-F, 10-6:30 / TH until 8 / SAT, 9:30-6 / SUN, Noon-5

SAINT LAURIE
Merchant Tailors

LARGEST SELECTION OF UNUSUAL WEDDING RINGS

Unique designs in 14kt & 18kt & Platinum

MAKES A PERFECT GIFT

1-800-522-1175 • in N.Y.S. 212-751-3940

Open Monday thru Saturday • Catalog available

WEDDING RING ORIGINALS
691 LEXINGTON AVENUE (57TH ST.) • NEW YORK, NY 10022

PETER KAMINSKY

A Perfect Day for Banana Leaves

Cendrillon on Mercer Street is beyond Manila in spirit; Abyssinian feasting at Meskerem.

Suman and lumpia, a Filipino contribution to world cuisine, at Cendrillon.

IT IS A CONTINUING BAFFLEMENT THAT THE RICH FUSION cuisine of the Philippines has not yet made it into the charmed circle of culinary trendiness. A mix of the flavors of Asia, Oceania, and Spain, this cuisine of deeply layered tastes is poised for discovery at the recently opened **Cendrillon** (45 Mercer Street, 343-9012). Chef Romy Dorotan, formerly of Huberts, Sofi, and Starfish Grill, has joined forces with his wife and partner, Amy Besa, to present the home cooking of their homeland to New Yorkers.

A music selection that ranges from John Coltrane to Bill Monroe to Ravi Shankar is the tip-off that this isn't a Disney-fied, sarong-and-gongs kind of Asian restaurant. The name is French for "Cinderella." "I saw this ballet created by Maguy Marin for the Lyon Opera," Dorotan recalls. "All the characters had dolls' faces. It was so beautiful and haunting, I couldn't stop thinking about it."

On my first visit, we ordered the hot and crisp soft-shell crab perched atop a salad of bean-thread noodles. It was clean-tasting, the mark of a confident chef who can assemble a panoply of tastes without confusing them in a saucy jumble. Next we tried adobo, which Dorotan calls the Philippine national dish. In his version, a rabbit is cured in garlic, vinegar, salty-fish sauce, bay leaves, and bird's-eye pepper. Dorotan paired it with grilled quail that nicely balanced the pickled Thumper's piquance.

Barbecued duck benefits from Dorotan's slow-barbecue method. In barbecue, as in lovemaking, one wants the Pointer Sisters' "man with a slow hand." A glaze of plum and ketchup-manis (spiced and sweetened soy sauce) was a well-rung change on the sugary, artificially smoky sauce one finds at the average "rib-ticklin' " barbecue barn. The side dish of cucumbers, leeks, Asian pear, and pattypan squash was an unadorned and welcome accompaniment to the flavor-heavy duck.

Most Interesting New Tuber Award went to the purple yam that made the yam-and-blueberry tart served with coconut sorbet gooey—a sweet and custardy new dessert taste. A crusty brownie with ice cream and strawberries was familiar, but yummy.

Brunch, however, was the real surprise. A waiter brought us a single ramekin filled with dried strawberries and kiwi fruit—no potpourri in the cutest country inn ever smelled more powerful. The fruit was then dumped in a French press, where it steeped for five minutes, producing a most sweetly perfumed brew. We tried the lumpia, a rice-flour crêpe filled with cabbage, carrots, and bean-thread noodles, served with a peppery, peanut-based dipping sauce. Two skewers of salty charbroiled shrimp on the side were a good counterpoint to the lumpia's crunchy freshness, and the taro root, yams, and potatoes were reminiscent of old-fashioned scalloped potatoes.

Two thin barbecued pork chops with plum glaze came with suman—rice cakes steamed in banana leaves topped with a pat of butter and sugar. "Eat it like oatmeal," Dorotan advised. Next, a bowl of porridge with black and white sticky rice, simmered in coconut milk, likewise recalled midwinter oatmeal. My mind was blown by the bibingka, another Philippine breakfast dish that Besa perfected after a series of "help, please!" calls to relatives in the Philippines. It is a round, flattish cake of eggs with coconut milk, sugar, bacon, and feta cheese baked on a bed of banana leaves. As my daughter and I devoured it, I thought, This is an Egg McMuffin in the Mind of God.

In addition to serving brunch, lunch, and dinner, Dorotan and Besa plan to exploit a niche in the Manhat-

Photograph by Bernd Auers.

ADVERTISEMENT

Pre-Theater

NEW YORK RESERVATIONS

BARBETTA
321 West 46th Street
212-246-9171

Barbetta, located in the heart of the Theater District, serves a pre-theater, five-course tasting menu for $39 in its romantically verdant garden with glittering interior. For private parties, from 4 to 400, Barbetta makes available the elegant period rooms of its 1874 townhouses. All major credit cards.

BOXERS
190 West Fourth Street
(between Sixth and Seventh avenues)
212-633-BARK

Always in the spotlight, and in the heart of Greenwich Village, this landmark bar and grill offers great food, great drinks, and great fun. Complete menu always available until 4 a.m. Private parties up to 175 people. All major credit cards.

CIAO EUROPA
63 West 54th Street
(between Fifth and Sixth avenues)
212-247-1200

Dine in a beautiful castle-like setting, where you can enjoy award-winning Italian cuisine and exceptional service. Our pre-theater menu (5:00-7:00 p.m.) includes a choice of appetizers, entrees, and desserts for just $24.75. Our after-theater menu (10:00-11:30 p.m.) is $19.95. Reservations suggested.

LANGAN'S BAR & RESTAURANT
150 West 47th Street
(behind Palace Theater)
212-869-5482

Voted one of the top ten best restaurants in value for pre-theater dining by the *Daily News* in 1994, Langan's offers a delightful limited choice, three-course pre-theater dinner for only $21.95, daily from 4–7:30 p.m. Dine in comfort and style and not feel rushed to make opening curtain. Langan's—down to earth with a true sense of hospitality.

LATTANZI
361 West 46th Street
212-315-0980

Lattanzi, a warm family-run restaurant located on Restaurant Row, offers tasty, original pastas and fresh salads in a low-key setting. Menu highlights include cuisine from the ancient Jewish ghetto in Rome. Pre-theater à la carte selections, spacious outdoor dining, and a beautiful atrium which is available for private parties. American Express accepted.

PALIO
151 West 51st Street
212-245-4850

"From its stunning wrap-around bar and mural on the ground floor to the elegant, high-ceilinged dining room upstairs with well-appointed tables and professional service, Palio is one of the most sumptuous Italian restaurants in New York" - *New York Times*. Enjoy a prix-fixe theater dinner for $39 Monday - Saturday served until 6:30 p.m.

SEL ET POIVRE
853 Lexington Avenue
(between 64th and 65th streets)
212-517-5780

Enjoy our French country-style cuisine served in a cozy, quaint atmosphere. Three-course pre-theater dinner, $19.94 (arrive between 5 and 6 p.m.). Or try our à la carte menu featuring bouillabaise, steak au poivre, calves' liver, or grilled salmon.

TOP OF THE SIXES
666 Fifth Avenue
(between 52nd and 53rd streets)
212-757-6662

Make plans to join us at the Top before or after the theater. Come and enjoy our superb American cuisine, $27 pre-theater dinners, and a spectacular view from 39 stories above the city. Reduced parking rates after 5:30 p.m. in Rockefeller Center Garage (49th Street between 5th and 6th avenues).

VICTOR'S CAFE
236 West 52nd Street
(between Broadway and Eighth Avenue)
212-586-7714

Before and after the theater, enjoy a vast selection of appetizers from Cuba at our bar, with classic Cuban cocktails. For a taste of the tropics, dine in our skylit patio. Smoking available at the bar section. All major credit cards. Discounted parking.

Illustration by Barbara Maslen

tan dining day by offering *merienda,* a light, late-afternoon meal that is the Spanish equivalent of high tea.

Appetizers range from $5 to $8; main courses, from $11 to $17. Brunch dishes are $6 to $13.50. Full bar. Open Tuesday through Sunday, noon to 11 P.M. A.E., Disc., M.C., and V.

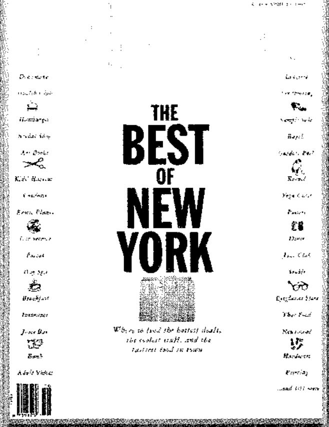
IN THE CRAGGY UPLANDS OF ETHIOPIA (pretty much the whole country), three months of rain come to an end in the flower-filled and balmy days of early September, a.k.a. the New Year's festival of Meskerem, which happens to be the name of Manhattan's new Ethiopian restaurant. **Meskerem** (468 West 47th Street, 664-0520) is already one of the few gathering spots for the city's Ethiopians and Somalians (are there any people on earth who are consistently more stunning?).

Our meal began (as do all Ethiopian meals) when our waitress arrived with a tray that held a large piece of injera, the fermented-teff crêpe on which Ethiopian food is served. Next, she piled food on top of the injera—meat here, some lentils there, salad in another corner, and so on. Another pile of injera was placed next to the tray so we could use pieces in place of utensils to scoop up food.

Vegetable dishes included yemiser alecha, a bright-yellow mélange of lentils, ginger, garlic, and white pepper; it was robust yet mild compared with other, more highly spiced dishes, such as yemiser wat (split lentils with positively volcanic berbere sauce, prepared from Ethiopian paprika). This same berbere figured prominently in the nutty and spicy shiro wat (puréed chick peas). Azefa was another hot dish that combined nose-clearing mustard powder with green pepper and lentils. It accompanied a stew of string beans, onions, and carrots, the kind I associate with pot roast. Berbere-rich yedoro wat—chicken with onions, garlic, and ginger—was falling-off-the-bone tender, as was yebeg alecha, lamb marinated in rosemary and then sautéed in herbed Ethiopian butter. Kitfo, the Abyssinian version of steak tartare, was served in two mounds: One was the beef with some herb butter worked into it; the second, crumbled cheese with cardamom and collard greens. In texture and taste, it was sublime. I couldn't understand a word of the Ethiopian rock and roll on the sound system, but it sure beat most of what was played at the Rock-and-Roll Hall of Fame kickoff concert.

Lunch specials range from $5 to $7. Dinner, vegetarian dishes, $1.25 to $7.50, meat and poultry dishes, $7 to $9.50. Beer and wine expected soon. Open daily from noon to midnight. M.C., V. ▬

Every week,
the wealthiest magazine audience
in America turns to the pages of
NEW YORK



According to spring 1995 MRI, NEW YORK Magazine ranks number one for delivering the most affluent magazine audience, with a median household income of $71,713.

LEONORE FLEISCHER SEPTEMBER 18, 1995

SALES & BARGAINS

Everything from custom men's wear and Limoges porcelain to Wathne sportswear and gift ideas at the Public Library.

Wrist Stop

THIS SHOWROOM HAS MEN'S AND women's fashion watches as well as children's watches and decorative clocks. A group of watches by very famous designers, most of whom we can't mention (among those we can are Valentino Adolfo, Swiss Time, and Carlo V), retail $100–$200, $15 here. Men's and women's bracelet-strap Citizen watches, retail $200–$300, here $40; famous-maker retro-styled Estate Collection men's watches, boxed, retail $150, here $40; famous-maker Curvex, retail $200, here $40; colorful back-to-school watches for children, retail $50, here $10; also, sports watches, with the official colors and logos of the Giants and the Jets, retail $50, here $15. Gift clocks include Hoya crystal clocks in two styles, retail $250 and $380, respectively, here $90 and $130. *Globemark Enterprises, Inc., 230 Fifth Ave., near 27th St., Suite 1803 (725-3488); checks accepted; no credit cards; all sales final; Mon.–Fri. 10 a.m.–6 p.m., Sat. 11 a.m.–4 p.m., through 9/16.*

Wathne Sampler

THE WATHNE SAMPLE/STOCK SALE FEATURES the company's high-quality sportswear and accessories—in men's and unisex sizes S–XL (34/36–44/46) or women's sizes 4–12—at far below the usual prices. For women: black wool-gabardine riding jackets, were $695, now $249; pink lamb-suede riding jackets, were $1,150, now $399; matching silk-lined quilted vest, was $750, now $249. A gray wool covert group includes velvet-collared long trench coat, was $795, now $299; soutache-embroidered vest, was $325, now $119; trousers, were $250, now $99. Microfiber suburban-length jacket, was $595, now $199; silk print blazer, was $695, now $249; silk anorak reversing to cashmere-wool, was $1,095, now $399; jodhpurs, were $295, now $99; unisex Arctic ski jacket, Thinsulate-filled, poly/nylon shell, was $595, now $249; matching ski vest, was $325, now $99; silk vests in many patterns, retail $350, here $119; men's and women's wool-tweed Norfolk jackets, were $450, now $199 for men's, $149 for women's; 36-in. silk scarves in many patterns, here $39; men's and women's pigskin gloves, retail $125, here $49. *Wathne Sample/Stock Sale, 155 W. 56th St., seventeenth floor (757-3001); A.E., M.C., V. accepted; all sales final; Tues.–Thurs. 8 a.m.–7 p.m.; 9/12–14.*

DO NOT PHONE: *Send suggestions to Leonore Fleischer,* New York *Magazine, 755 Second Ave., New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*

Shear Energy

THIS COMPANY MAKES STYLISH AND ATtractive garments for women and men out of very soft featherweight Spanish and French shearling skins. Soft shearling bomber jackets, to fit men's sizes 38–44, retail $795, here $495. For women, in sizes 8–14 (plus 2–8 petite): napa shearling miniskirts in brown Snocap, retail $399, here $199; shearling vests, retail $499–$599, here $299; shaped cropped Snocap jackets, retail $895, here $499; reversible walking jackets, retail $1,695, here $995; long shearling greatcoats, retail $1,995–$2,500, here $1,195. For larger women, a wing-collar A-line shearling coat in sizes up to 28, here $1,995. *Shearlings by Rafel, 216 W. 29th St. (564-8874); A.E., Disc., M.C., V., accepted; refunds and exchanges possible; Mon.–Fri. 10 a.m.–6 p.m., Sat. and Sun. 11 a.m.–3:30 p.m.; through 9/23.*

Haberdasher, Will Travel

MARK CHRISTOPHER CUSTOM-MAKES SUITS, shirts, and haberdashery for men (he will come to your office by appointment to measure you). Now you can save 25 percent on his clothes: custom wool suits, including three or four fittings, were $900–$2,500 (depending on your choice of fabric), now $675–$1,875; hand-tailored custom shirts of French or English fancy broadcloths, with three fittings, your choice of collars and cuffs, were $125–$250, now $93.75–$187.50 (minimum order: four shirts); silk neckties, were $48.50, now $36; custom silk-brocade waistcoats, were $175–$250, now $131.25–$187. *Mark Christopher, 26 Broadway, at Beaver St. (509-2355); D.C., M.C., V., checks accepted; all sales final; Mon.–Fri. 10 a.m.–6 p.m., Sat. by appointment; 9/15–10/15.*

Pad Tie

TIECRAFTERS WILL CLEAN OR ALTER YOUR neckties at 15 percent off its usual fees for two weeks only. Cleaning, was $23 (four-tie minimum), now $19.55; cleaning additional ties, was $5.75 each, now $4.90. Alterations including narrowing, widening, shortening, lengthening, relining, and re-tipping. Altering, was $34 (four-tie minimum), now $28.80; altering additional ties, was $8.50 each, now $7.20; custom-made neckties from your choice of more than 200 fabrics at a 15 percent discount, were $40 each, now $34; also the company's selection of silk ties, retail $18, now $10; silk Italian prints and wovens, retail $30–$45, were $20 here, now $15. You can either bring in or mail in your ties; if the company mails them back to you, the additional charge is $5 for up to eight ties, $6 for nine or more; pickup and delivery available at an additional charge. *Tiecrafters, 252 W. 29th St., New York, N.Y. 10001 (629-5800); 245 E. 57th St.; 31 University Pl., near 9th St.; Mon.–Thurs. 8:30 a.m.–5:30 p.m., Fri. till 5 p.m., Sat. 10 a.m.–2 p.m.; at these locations only; through 9/22.*

Reading Between the Lions

THE GIFT SHOP IN THE MAIN LOBBY OF THE New York Public Library on 42nd Street is filled with interesting gifts, and it is now having a sale on selected items, including *A Writer's Guide to Style and Usage,* was $35, now $24.50; *The New York Public Library Desk Reference,* was $40, now $32; NEW YORK PUBLIC LIBRARY CENTENNIAL T-shirt, sizes M–XL, black or white, was $16.95, now $12.75; facsimiles of some rare New York Public Library first editions, such as Walt Whitman's *Leaves of Grass, Poems* by Emily Dickinson, and *Poems* by Robert Frost, bound in etched leather with gold embossing, printed by letterpress on acid-free paper, were $100 each, now $50. *Library Shop, the New York Public Library, Fifth Avenue and 42nd St. (930-0641); A.E., M.C., V., checks accepted; all sales final; Mon., Thurs., and Sat. 10 a.m.–6 p.m., Tues. and Wed. 11 a.m.–6 p.m.; through 9/16.*

for
information
call

NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-880-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

"I was unhappy with my thinning hair. I did something about it that works."
Elline, *LeMetric Founder*

Safe, proven, naturally integrated hair additions, custom made for you at our Center. As featured in *Ladies Home Journal* and *Redbook.*

LeMetric™

We Can Help You NOW!
Call For A
Free Brochure
1-800-217-9052

29 E. 61st St., Suite 240, NY, NY 10021

STUTTERING...
HELP PREVENT IT!

For information, write
STUTTERING FOUNDATION OF AMERICA
A Non-Profit Organization
Since 1947 — Helping Those Who Stutter
P.O. Box 11749, Memphis, TN 38111-0749

SALES & BARGAINS

Pan-O-Rama

THIS HOUSEWARES SALE INCLUDES A SECA doctor's scale, retail $130, here $89.99; Calphalon nonstick 2-qt. sauté pan with glass cover, retail $98, here $49.99; Calphalon anodized 2-qt. chef's pot, retail $78, here $49.99; open 1-qt. Windsor saucepan, retail $40, here $19.99; Le Creuset cookware, retail $200 for a 6½-qt. oval oven, here $129.99; retail $85 for an oval Grill-it pan, here $49.99; retail $50 for an 8-in. skillet, here $24.99; All-Clad stainless cookware includes 7-in. nonstick or 8-in. stainless-steel frying pan, retail $56 and $60, respectively, here $29.99; 2-qt. covered sauté, retail $78, here $49.99. *F. Feldman Housewares, Inc., 1304 Madison Ave., near 93rd St. (289-7367); A.E., Disc., M.C., V., checks accepted; all sales final; Mon.–Sat. 9 a.m.–6 p.m.; 9/15–10/15.*

Veil Reference

THIS DESIGNER OF BRIDAL HEADPIECES HAS about 50 one-of-a-kind samples on sale, plus other bridal accessories. The headpieces feature flowers attached to tulle veils, worn at the back of the head, and include two with scattered pearls on the veils and pearls around the flowers, were $325 for the longer, $275 for the shorter, now $160 and $150, respectively; pink flowers on ivory tulle, was $250, now $115; short single veil with roses and antique lace, was $225, now $115; pink floral flower-girl headband with ribbons, was $85, now $65; lavender-flower-and-ribbon flower-girl wreath with matching pomander, was $165, now $125; matching bridal crown, was $175, now $115; off-white crêpe cape with China-silk lining, was $800, now $500. *Diane Wagner Bridal Accessories, 147B E. 90th St. (289-2988); cash only; all sales final; Wed., 9/13, 11 a.m.–6 p.m., and Sat., 9/16, 10 a.m.–3 p.m.*

China Syndrome

THIS WAREHOUSE OUTLET (OPEN ONLY ON the days given below) has French Limoges porcelain dinnerware, priced in four- and five-piece settings, including Marc Held four-piece, here $67.50; Tournesol Gold five-piece, here $125; round and rectangular cake plates in a variety of patterns, here $47.50; strawberry dessert plates, here six for $37.50; porcelain fruit shells, here four for $30; coasters are $3.50 and up. *Charles Martine Imports, Inc., Outlet, 36 W. 25th St. (243-2902); checks accepted; no credit cards; all sales final; Thurs.–Sat., 9/14–16, 9/21–23, 10/12–14, 10/19–21, 10 a.m.–5 p.m.* ■

A Weekly Guide to Entertainment and the Arts in New Yo

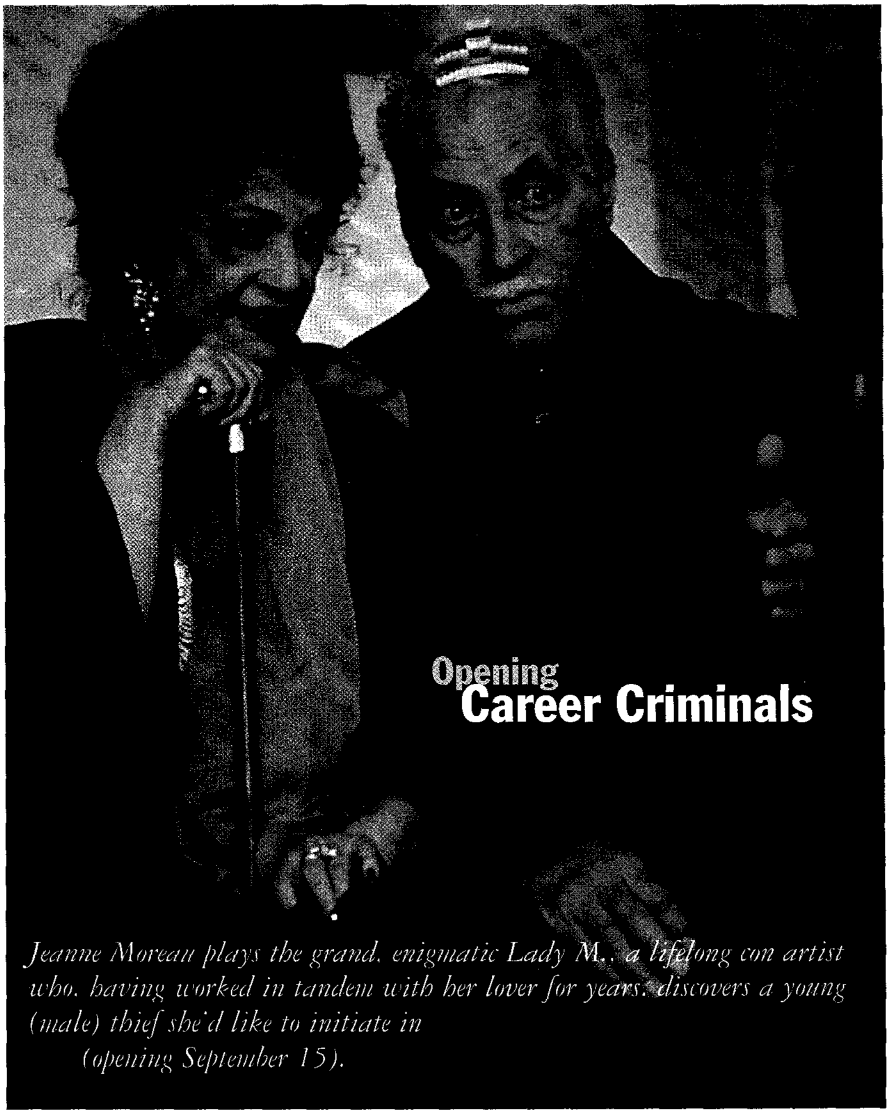
art 98
bars 97
CDs 111
concerts 110
dance 110
kids 114
the mix 111
movies 86
nightlife 95
online 113
radio 111
restaurants 102
sports 113
theater 92
the written word 111

Spike's New Joint

Spike Lee puts himself back on the map this week with his new movie, **'Clockers,'** *and a career retrospective at the American Museum of the Moving Image* (page 91)

movies

Jeanne Moreau...*Mute Witness*



Opening

Career Criminals

Jeanne Moreau plays the grand, enigmatic Lady M., a lifelong con artist who, having worked in tandem with her lover for years, discovers a young (male) thief she'd like to initiate in (opening September 15).

New Films

Angus—Yet another coming-of-age tale about an adolescent misfit with a crush on the prettiest girl in school—and seemingly no hope of getting next to her. Starring Kathy Bates, George C. Scott, Rita Moreno, and introducing Charlie Talbert as Angus. Directed by Patrick Read Johnson. (1 hr. 31 mins.; PG). *Area theaters.*

★**Apollo 13**—As three astronauts lie in a cramped command module, ready to take off for the moon, technicians tread on their shoulders, jamming the men into place. Later, somewhere between Florida and the lunar seas, the module's power and filtering systems break down, and the men, freezing, gaze at their steamy breath with disgust: They are poisoning themselves with the carbon dioxide they exhale from their own lungs. You have to love the weird details in *Apollo 13*. Tom Hanks, in the great American heroic style of no sweat, makes space veteran Jim Lovell a man so sure of himself that he can afford to be relaxed. Directed by Ron Howard. (Denby; 7/10/95) (2 hrs. 15 mins.; PG) *Village East; 23rd Street West Triplex; Ziegfeld; 86th Street; Regency.*

Babe—A wonderful, well-done fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book The Sheep-Pig. Directed by Chris Noonan. (1 hr. 31 mins.; G) *Waverly; 23rd Street West Triplex; First & 62nd St. Cinema; Lincoln Square; Metro Cinema.*

★**Belle de Jour**—Simply and beautifully shot by a director who clears out the muck and clutter of conventional filmmaking. Luis Buñuel never wastes a shot or chooses an unnecessary angle; he refuses to overstate or even underline an emotion. With absolute precision, and also much insolent mockery, Buñuel and his co-scenarist Jean-Claude Carrière tell the story of this Parisian haute bourgeoise who loves her handsome and thoughtful husband (Jean Sorel) but remains unresponsive to his rather tentative caresses. Her face a blank, Séverine lies in bed dreaming of violation at the hands of coachmen, and finally takes a job at a high-class bordello, where she makes herself available to a variety of extremely strange men. The content of Séverine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. (1 hr. 40 mins.; R) *Village East; Paris Theater.*

Beyond Rangoon—One of director John Boorman's favorite themes is Western man let loose in the wilderness, facing a test of courage that becomes a journey of self-recognition. *Beyond Rangoon* is set in Burma (now officially Myanmar). The year is 1988, and when we first see young American widow Laura Bowman (Patricia Arquette), she's riding a tour boat up a river, staring at nothing. The only thing alive in her is her nightmares: She dreams repeatedly of her husband and her little boy, whom she discovered at home, both mysteriously murdered. In Rangoon, Laura wanders into a political demonstration; when the military cracks down, she is forced to realize there's something larger in the world than her own sorrows. Laura flees the military with a former professor named U Aung Ko, and Boorman stages a series of terrifying and entirely convincing escapes. Yet he fails to match the raging physicality of the production with a dramatic intelligence of equal strength. Arquette is very trying; there's something sluggish and thoughtless about her. The script lacks humor and human complication, and the sequences, however generous morally, come out as emotionally complacent. (Denby; 9/4/95) (1 hr. 39 mins.; R) *Village Theatre VII; Chelsea; First & 62nd St. Cinema; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the *Manhattan theaters where the film is playing.*

The Brothers McMullen—Three Irish Catholic brothers from the suburbs of New York struggle with their their past and their relationships with one another in the wake of their father's death. While struggling with their mangled Irish-Catholic legacy, they individually grapple with their tortured love lives: one married brother contemplates an affair, one cradles a theoretical, idealized version of love, and one is so frightened of it that he constantly runs. Writer-director Edward Burns' feature film debut. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 37 mins.; R) *Angelika Film Center; Chelsea; First & 62nd St. Cinema; Lincoln Square.*

★**Burnt by the Sun**—An extremely powerful work set in 1936 at the beginning of the Great Terror. Somewhere outside Moscow, Colonel Kotov, a bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite)

"Cue" cover photograph by Frank W. Ockenfels 3/Outline.

in her dacha, where a Chekhovian house party appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. In Russian. Directed by Nikita Mikhalkov. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Carnegie Hall Cinema.*

★**Clockers**—See David Denby, p. 72. (2 hrs. 9 mins.; R) *Waverly; Chelsea; Manhattan Twin; 86th Street; 62nd and Broadway; Metro Cinema.*

★**Clueless**—Amy Heckerling's terrific comedy is a worthy successor to her *Fast Times at Ridgemont High* (1982). Here, she affectionately joshes the fab life of a Rodeo Drive princess, creating a look, a code of manners, and a hilarious jargon that enclose Cher (Alicia Silverstone) and her friends in their own boutique of pastel-pink self-consciousness. Silverstone is funny and entirely likable. The surprise of her character—which is based, amazingly, on Jane Austen's Emma—is that she's more interested in looking great and being nice to other people than she is in her own happiness. (Denby; 8/7/95) (1 hr. 37 mins.; PG-13) *Waverly; 34th Street Showplace; Guild 50th Street; Manhattan Twin; Lincoln Square; Metro Cinema.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weirdo* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

Dangerous Minds—Based on the true story of a high school teacher named LouAnne Johnson who challenges, and is challenged by, inner city youth. Compelling enough, but unfortunately the film pounds away at the senses and becomes unashamedly manipulative halfway through. Starring Michelle Pfeiffer. (1 hr. 34 mins.; R) *Village East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 2–4; Orpheum; 84th Street Six.*

Desperado—Antonio Banderas stars in director Robert Rodriguez's follow-up to his much-acclaimed indie debut *El Mariachi.* (1 hr. 46 mins.; R) *Movieland 8th Street; 19th Street East; 34th Street Showplace; Embassy 2–4; Movieplex 42; National Twin; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum.*

Double Happiness—A 22-year-old aspiring actress finds herself caught between Chinese tradition and Western freedoms when she falls in love with a white college student and, consequently, has second thoughts about going through with her arranged marriage. Directed by Mina Shum. (1 hr. 27 mins.; PG-13) *Cinema 3.*

Dr. Jekyll and Ms. Hyde—A man (Tim Daly) stumbles upon a potion that turns him into a woman (Sean Young) at inopportune moments. (1 hr. 30 mins.; PG-13) *23rd Street West Triplex; 86th Street.*

Hackers—Computer kid Zero Cool—who once crashed over one thousand computers on Wall Street and has been exiled from cyberspace for seven years—finds himself the target of a conspiratorial hacker. Sounds like *The Net* with a hipper soundtrack. Directed by Iain Softley (*Backbeat*). (1 hr. 45 mins.; PG-13). *Area theaters.*

I Can't Sleep—Claire Denis's film is based on the true story of "The Monster of Montmartre," a transvestite who brutally killed over 20 elderly Parisian women. In French. (1 hr. 50 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Innocent— Leonard Markham is a politically, so-

HARVEY KEITEL JOHN TURTURRO DELROY LINDO

A SPIKE LEE JOINT

CLOCKERS

UNIVERSAL PICTURES PRESENTS A 40 ACRES AND A MULE FILMWORKS PRODUCTION A SPIKE LEE JOINT "CLOCKERS" MEKHI PHIFER ISAIAH WASHINGTON KEITH DAVID PEE WEE LOVE ORIGINAL MUSIC TERENCE BLANCHARD CO-PRODUCER RICHARD PRICE EXECUTIVE PRODUCERS ROSALIE SWEDLIN MONTY ROSS BASED ON THE BOOK BY RICHARD PRICE SCREENPLAY BY RICHARD PRICE AND SPIKE LEE

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN DIGITAL dts SOUND ORIGINAL SOUNDTRACK ON 40 ACRES AND A MULE MUSICWORKS/MCA CDs AND CASSETTES PRODUCED BY MARTIN SCORSESE SPIKE LEE JON KILIK DIRECTED BY SPIKE LEE A UNIVERSAL RELEASE UNIVERSAL AN MCA COMPANY

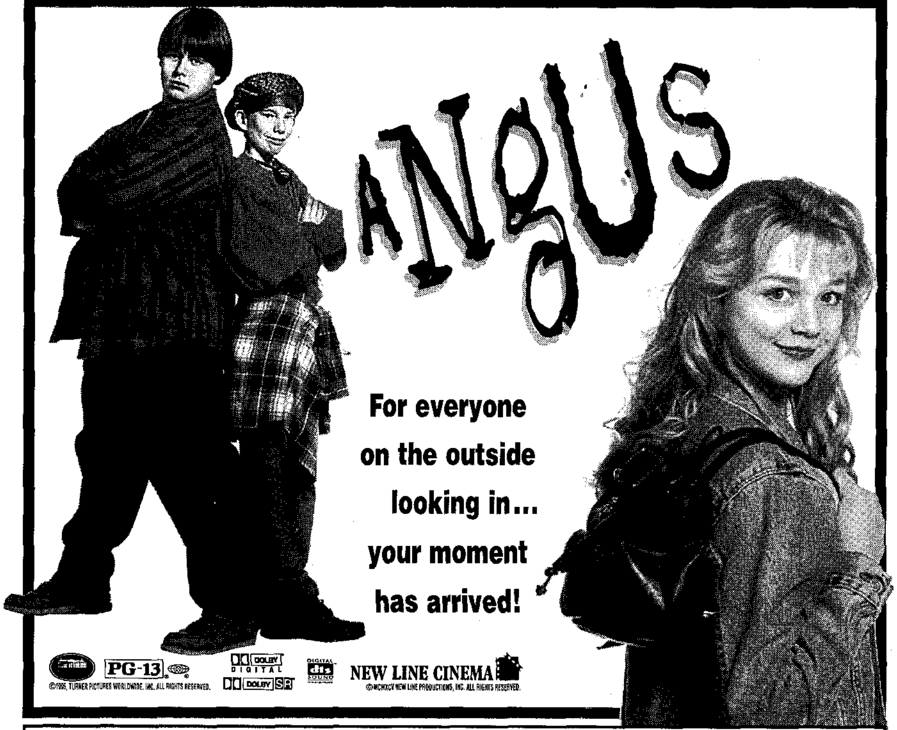
©1995 UNIVERSAL CITY STUDIOS, INC.

THE SOUNDTRACK DES'REE • SEAL • CHAKA KHAN • CROOKLYN DODGERS '95 FEATURING CHUBB ROCK • O.C. • JERU THE DAMAJA • BUCKSHOT LEFONQUE • MEGA BANTON • MARC DORSEY • REBELZ OF AUTHORITY • STRICTLY DIFFICULT • BROOKLYNYTES

PREVIEW "CLOCKERS" ON THE INTERNET (http://www.mca.com)!

OPENS WEDNESDAY SEPTEMBER 13TH AT A THEATRE NEAR YOU

From The Producer of "COOL RUNNINGS."



PG-13

©1995, TURNER PICTURES WORLDWIDE, INC. ALL RIGHTS RESERVED.

DOLBY DIGITAL DOLBY SR DIGITAL dts SOUND

NEW LINE CINEMA

©MCMXCV NEW LINE PRODUCTIONS, INC. ALL RIGHTS RESERVED.

STARTS FRIDAY, SEPTEMBER 15TH

SONY THEATRES
★ LINCOLN SQUARE
BROADWAY & 68TH ST.
336-5000

CROWN/CITY CINEMAS
★ GOTHAM CINEMA
3RD AVE. AT 58TH ST.
759-2262

SONY THEATRES
★ ORPHEUM
THIRD AVENUE &
86TH ST. 876-2400

SONY THEATRES
★ 19TH STREET EAST
19TH ST. & BROADWAY
260-8000

CITY CINEMAS
★ VILLAGE EAST CINEMAS
2ND AVE. AT 12TH ST.
529-6799

AND AT A THEATRE NEAR YOU

★ DOLBY STEREO

cially and sexually inexperienced telephone operator who is an expert in electronics and sound equipment. He's enlisted in a top secret project in Berlin and, while there, falls in love with a cipher named Maria who knows more than she's telling. Starring Campbell Scott, Sir Anthony Hopkins and Isabella Rossellini. Directed by John Schlesinger. (1 hr. 58 mins.; R) *Village East; Cinema I, II, Third Ave.*

Jeffrey—The film version of Paul Rudnick's award-winning Off-Broadway play about a young gay man who resolves himself to celibacy. Then he falls in love and finds himself in somewhat of a quandary. With Patrick Stewart, Steven Weber, Sigourney Weaver, and Olympia Dukakis. Directed by Christopher Ashley. (1 hr. 34 mins.; R) *Quad Cinema; Chelsea; Carnegie Hall Cinema.*

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, sleeps with a frightened but willing young girl and then runs down the steps of the girl's brownstone to share the news with his best friend, Casper, who is waiting for him. Telly is coarse and mean, and he lives only to get laid. Yet he's at the center of *Kids*, the first film to be directed by Larry Clark, the self-mythicized "outlaw" whose book of photographs, *Teenage Lust*, feasts on teenagers thick-headed and dreamy with sex. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. But this is not a tragic vision. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems like Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. (Denby; 6/31/95) (1 hr. 35 mins.; NR) *Angelika Film Center; 19th Street East; Gemini Twin; Lincoln Plaza Cinemas.*

Last of the Dogmen—Bounty hunter Louis Gates (Tom Berenger) must find three escaped convicts in the Rockies. Along the way, he hooks up with an anthropologist (Barbara Hershey) and together they attempt to solve a mystery more daunting and elusive than the whereabouts of missing jailbirds. Directed by Tab Murphy. (2 hrs.; PG). *Area theaters.*

★**Living in Oblivion**—Watching this independent film about the making of an independent film, we become so impressed by the dis-illusioning of the film medium that we forget that director Tom DiCillio is creating a new illusion right before our eyes. Among the movie's satirical pleasures is the appearance of James LeGros doing a sensational send-up of Brad Pitt, and the performance of Peter Dinklage as a huffy dwarf ("Do *you* dream of dwarves? Even *I* don't dream of dwarves!"). (Denby; 6/31/91) (1 hr. 31 mins.; R) *Angelika Film Center; Eastside Playhouse; Lincoln Plaza Cinemas.*

Lord of Illusions—Master of horror Clive Barker returns with this film-*noir* thriller about a detective named Harry (Scott Bakula), who gets tangled up in a supernatural mystery involving a famous dead magician and his beautiful widow. Barker has a real sense of fun and never takes himself too seriously, but horror is his genre, and his films are usually a cut above the generic, uninspired schlock that imitators turn out. (1 hr. 49 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Magic in the Water—Two kids spend their summer vacation by a lake rumored to house a prehistoric creature. Starring Mark Harmon and Harley Jane Kozak. Directed by Rick Stevenson. (1 hr. 38 mins.; PG) *23rd Street West Triplex; 59th Street East; Embassy 2–4; Orpheum; Lincoln Square.*

Mortal Kombat—Christopher Lambert is Rayden, the Thunder God, who must lead three human warriors into battle against Shang Tsung, an evil sorcerer who controls Outworld. Directed by Paul Anderson. (1 hr. 40 mins.; PG) *Village East; 19th Street East; Criterion Center; Manhattan Twin; Movieplex 42; Orpheum; 84th Street Six; New Coliseum.*

Mute Witness—A mute special effects/makeup artist is convinced she has witnessed the making of a snuff film. Part thriller, part comedy. Written and directed by Anthony Waller. (1 hr. 38 mins.; R) *Village East; Embassy 2–4; 84th Street Six.*

Nadja—The title character (Elina Lowensohn) roams the Lower East Side in search of nightly blood, her long-lost twin brother, and sexual companionship—but in spite of all this action, there's no real plot. It's as though the filmmakers (director Michael Almereyda and producer David Lynch) assumed their audience would be familiar enough with the genre not to desire a stronger story. The film shows glimpses of what it could have been, as when a beleaguered husband details the moment he realized his wife (Galaxy Craze, the weak link here) might be turning into a bloodsucker: "She started to get that Sunday afternoon depression . . . every day." The black-and-white imagery alternates between stunningly lit and photographed 35mm, and hand-held "Pixelvision" (which was created with a discontinued toy camera)—and that's the kind of forced quirkiness that ultimately does the film in. Almereyda is so concerned with the visual that the characters, their lives, become afterthoughts. With Peter Fonda, Suzy Amis, Karl Geary, and Martin Donovan. (1 hr. 32 mins.; R) *Angelika Film Center.*

National Lampoon's Senior Trip—A high school ad-

In 'Mute Witness' (opening September 15), Marina Sudina is a vocally challenged American makeup artist living in Russia who, while working on a low-budget slashfest, becomes convinced she has actually witnessed the making of a snuff film.

Opening
Silent Scream

ministrator catches a rowdy bunch of delinquents vandalizing his house. His retribution: they must each write a letter to the President, outlining their ideas for improving the country's educational system. He's foiled when the leader of the free world invites them all to the White House, and the requisite zaniness no doubt ensues. Directed by Kelly Makin. (1 hr. 34 mins.; R) *Movieland 8th Street; 19th Street East; Murray Hill Cinemas; Criterion Center; Crown Gotham; 68th Street Playhouse; Orpheum; Lincoln Square; New Coliseum; Olympia Cinemas.*

The Net—Sandra Bullock is an expert computer analyst who stumbles upon a massive conspiracy and winds up running for her life while simultaneously trying to prove her identity. The film ostensibly tackles modern man's alienation in an increasingly technological society and the issue of eroding privacy in an age of electronically encoded personal information. But mostly, these and other concerns provide the impetus for many a chase sequence. (1 hr. 58 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; Gemini Twin; Orpheum; Lincoln Square.*

1-900—A pair of lonely professionals meet via a phone-sex line. They speak, and do other things, once a week—but only on the telephone. They agree never to meet, nor reveal their names. Directed by Theo van Gogh, the "Howard Stern of Dutch cinema" and the great-nephew of Vincent. (1 hr. 30 mins; NR) *Quad Cinema.*

The Postman—The late Massimo Troisi, star of this charming Italian film, had a stalled, foggy voice in which the words got lost somewhere between conception and delivery. As the film opens, Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. The movie is a fable of creation: Mario is literally created by the words he learns to speak. It's easy to be lulled by such enchanting episodes as Mario's poetry-rich courtship of a girl who becomes aroused by his words. The girl's overprotective aunt, in a series of hilarious pot-banging tirades, denounces metaphors as the traducer of her niece's virginity. She's right. Once you've lost your innocence with words, you never want to regain it. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; 68th Street Playhouse; Lincoln Plaza Cinemas.*

The Promise—Two young lovers are separated by the raising of the Berlin Wall. They see each other sporadically over the years, but always under government surveillance; when the wall eventually falls, they must adjust to the reunification of the nation and to the sudden accessibility of each other. In German. Directed by Margarethe von Trotta. (1 hr. 59 mins.; R) *Lincoln Plaza Cinemas.*

The Prophecy—A perfect Christopher Walken vehicle, though everything he appears in seems tailor made to his droll eccentricity and cotton-mouth delivery. A heavenly war is waged on Earth by a band of renegade angels. Written and directed by Gregory Widen, who also wrote *Highlander* and *Backdraft.* (1 hr. 31 mins.; R) *Movieland 8th Street; Chelsea; Murray Hill Cinemas; Astor Plaza; Movieplex 42; Sutton; 86th Street East; 84th Street Six; New Coliseum; Nova; Plaza .*

The Show—A look at the world of hip-hop, from the moguls to the record-company execs to the performers. Included is extraordinary live footage from a concert taped, expressly for the film, last December. How much of a fan you are will definitely affect how much you enjoy the film—though this doesn't mean it's not well done. It is. Directed by Brian Robbins. (1 hr. 30 mins.; R) *Criterion Center; Movieplex 42*

★Smoke—The gentleness of this movie—gentleness without softness—is nearly revolutionary in American film at the moment. Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn (writer Paul Auster's home turf), it's a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel), who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

★Something to Talk About—Here, Julia Roberts is playing a neurotic—a bright woman who can't figure out how to live life—and she's in command of the role. Callie Khouri, of *Thelma & Louise* fame, wrote the screenplay, and she has a knack for creating pungent women. Roberts's character, Grace King Bichon, can't stop jabbing at people and then jabbing at herself. Grace works for her father, Wyly (Robert Duvall), an intelligent but ornery man, and loving him has worn her down. Her life is so dominated by him that she has grown indifferent to her husband, Eddie (Dennis Quaid), who has begun to fool around. The movie is about a few weeks in Grace's life when everything falls apart and she attempts to pull it back together again. Directed by Lasse Hallstrom. (Denby; 6/14/95) (1 hr. 42 mins.; R) *Village Theatre VII; Criterion Center; New York Twin; Orpheum; Lincoln Square.*

The Stars Fell on Henrietta—A group of Depression-era Texas Dustbowlers are changed by the dreams of a tenacious old oilman. Starring Robert Duvall, Aidan Quinn, Frances Fisher, and Brian Dennehy. Produced by Clint Eastwood. Directed by James Keach. (2 hrs. 35 mins.; PG) *Lincoln Square.*

Theremin—A documentary about the great Russian professor who invented the theremin (an instrument played without direct body contact) and who, after moving to New York, was kidnapped by Soviet agents and smuggled back to his native Russia. Assumed dead by friends and relatives, he spent seven years in a Siberian labor camp, was put to work by Stalin on top-secret projects, and eventually died in near-obscurity. A somewhat dry treatment of a rather fascinating subject. Directed by Steven M. Martin. (1 hr. 25 mins.; PG) *Cinema Village 12th St..*

The Tie That Binds—Strictly USA network fare—down to the casting—that somehow made it into your local theater: Vincent Spano and Moira Kelly are a young couple with a newly adopted daughter. Life is bliss until her natural parents (Keith Carradine and Daryl Hannah) return to claim her. Of course, the kid's biological parents are homicidal criminals. Directed by Wesley Strick. (1 hr. 38 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Embassy 1; Sutton; 86th Street East; 84th Street Six.*

To Wong Foo, Thanks For Everything—Noxeema Jackson (Wesley Snipes), Vida Boheme (Patrick Swayze) and Chi Chi Rodriguez (John Leguizamo) are three cross-dressing semi-celebrities on the New York club scene who embark on a cross-country road trip. They're headed for Hollywood, each harboring the same dream: to capture the Miss Drag Queen USA title. Directed by Beeban Kidron. (1 hr. 48 mins.; PG-13) *Art Greenwich Twin; 34th Street East; Chelsea; Baronet/Coronet; Movieplex 42; National Twin; Orpheum; Lincoln Square; Nova; Olympia Cinemas; Plaza .*

Unstrung Heroes—His mother is dying of cancer and his father is emotionally remote, so 12-year-old Steven Lidz (Nathan Watt) runs away—to his (very eccentric) uncles' house, where he finds, oddly, some security. Starring John Turturro, Andie MacDowell, Michael Richards, and Maury Chaykin. Directed by Diane Keaton. (1 hr. 36 mins.; PG). *Area theaters.*

Unzipped—A portrait of the unique sensibility of the fashion designer Isaac Mizrahi, a nice Jewish boy with a good jaw and a voice as husky as an old madam's. He enjoys easy access to his moods, and he has the gift of speaking trivialities that never seem trivial. Directed by the fashion photographer Douglas Keeve, the movie sketches in the stages of design, construction, fitting, and so on, leading up to the show, but *Unzipped* is not very satisfying as a movie about a process. Ellen Kuras's camera lands momentarily and swoops away, teasing us with glimpses and fragments. We can hardly see anything, but then again, we are not meant to: A rough downtown aesthetic of collage seems to be at work here, in which elegance is the deadly enemy and fleetingness the ideal. *Unzipped* is probably not the best movie one can imagine about fashion, but it's the best movie we are likely to get about a single creative temperament in fashion. (Denby; 8/28/95) (1 hr. 13 mins.; PG-13) *Village Theatre VII; Tower East; Lincoln Square.*

★The Usual Suspects—One way of reveling in the movieness of movies is shooting the picture in mysterious chiaroscuro, and with obsessive close-ups of objects—a Zippo lighter, a coffee cup—that play a talismanic role in the plot. Like many of the other new thrillers made by young directors, *The Usual Suspects* is handsomely shot, but Bryan Singer also has a flair for brazenness and theatricality that is very entertaining. The movie is a labyrinth in which truth is nearly impossible to determine: five professional thieves have all but destroyed a ship allegedly filled with cocaine. Verbal (Kevin Spacey) alone emerges out of the carnage. As he's interrogated relentlessly by a U.S. customs agent, he goes back in time, taking us all the way through the end again. We see the various crimes, and the men butting heads, and we become increasingly baffled. Is he lying? Singer's got a bunch of great actors (including Pete Postlethwaite, Chazz Palminteri, Kevin Pollack and Stephen Baldwin) celebrating the ominousness and adding their own bits of perversity. (Denby; 8/28/95) (1 hr. 45 mins.; R) *Village Theatre VII; 19th Street East; New York Twin; Lincoln Square.*

A Walk in the Clouds—A love story that takes place just after the second World War, with Keanu Reeves as a young GI who agrees to marry a pregnant woman. The marriage begins as an arrangement but, of course, turns into something else entirely. Directed by Alfonso Arau. (1 hr. 40 mins.; PG-13) *Chelsea; Criterion Center; Beekman; UA East; 84th Street Six.*

Waterworld—Grim and monotonous. We're in the dreadful future, when the melting of polar ice caps has covered the surface of the Earth with wet stuff. A few survivors hang on to the remnants of the earlier civilization, including Mariner (Kevin Costner), a sort of human amphibian. The people are mostly cracked, and there are raunchy pirates led by Dennis Hopper. Director Kevin Reynolds offers adventure without the romance of adventure: there's only so much you can do on water without beautiful ships or intricate relations of power and love. (Denby; 8/7/94) (2 hrs. 14 mins.; PG-13) *23rd Street West Triplex; Criterion Center; Plaza.*

World and Time Enough—A young, HIV-positive artist becomes obsessed with building a cathedral, while his boyfriend conducts a search for his birth parents. Winner of the 1994 Audience Award for Best Feature at the San Francisco International Gay & Lesbian Film Festival. Directed by Eric Mueller. (1 hr. 30 mins.; NR) *Quad Cinema.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Kids; Living in Oblivion; Nadja; Smoke; The Brothers McMullen.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *To Wong Foo, Thanks For Everything.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) Opening 9/8: *Theremin.*

Film Forum—209 W. Houston St. (727-8110) *No Mercy; Crumb.*(See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E.8th St. (477-6600) *Desperado; National Lampoon's Senior Trip; The Prophecy.*

Quad Cinema—34 W.13th St. (255-8800) *1-900; I Can't Sleep; I Just Wasn't Made for These Times; Jeffrey; World and Time Enough.*

Village East—189 Second Ave., at 12th St. (529-6799) *Apollo 13; Belle de Jour; Dangerous Minds; Mortal Kombat; The Postman; The Innocent; The Tie That Binds.* Opening 9/15: *Mute Witness.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Beyond Rangoon; Something to Talk About; The*

Net; The Usual Suspects; Unzipped.

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Babe; Clueless; Lord of Illusions.* Opening 9/13: *Clockers.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Desperado; Kids; Lord of Illusions; Mortal Kombat; National Lampoon's Senior Trip; The Usual Suspects.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *Apollo 13; Babe; Dr. Jekyll and Ms. Hyde; Magic in the Water; Waterworld.*

34th Street East—241 E. 34th St. (683-0255) *To Wong Foo, Thanks For Everything.*

34th Street Showplace—238 E. 34th St. (532-5544) *Clueless; Desperado; Lord of Illusions.*

Chelsea—260 W. 23rd St. (513-5402) *A Walk in the Clouds; Beyond Rangoon; Jeffrey; The Brothers McMullen; The Net; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.* Opening 9/13: *Clockers.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Dangerous Minds; National Lampoon's Senior Trip; The Prophecy; The Tie That Binds.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *Magic in the Water.*

Angelika 57—225 W. 57th St. (586-1900) *Country Life.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Prophecy.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *To Wong Foo, Thanks For Everything; The Last of the Dogmen.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Burnt by the Sun; Jeffrey.*

Cinema 3—2 W. 59th St. (752-5959) *Double Happiness.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Dangerous Minds; Smoke; The Innocent.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Walk in the Clouds; Lord of Illusions; Mortal Kombat; National Lampoon's Senior Trip; Something to Talk About; The Net; The Show; Waterworld.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *National Lampoon's Senior Trip.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Living in Oblivion.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Tie That Binds.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Dangerous Minds; Desperado; Magic in the Water; Pocahontas; Virtuosity.* Opening 9/15: *Braveheart; Mute Witness.*

Guild 50th Street—33 W. 50th St. (757-2406) *Clueless.*

Manhattan Twin—220 E. 59th St. (935-6420) *Clueless; Mortal Kombat.* Opening 9/13: *Clockers.*

Movieplex 42—244 W. 42nd St. (997-7522) *Desperado; Lord of Illusions; Mortal Kombat; The Prophecy; The Show; To Wong Foo, Thanks For Everything.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Desperado; To Wong Foo, Thanks For Everything.*

Paris Theater—4 W. 58th St. (980-5656) *Belle de Jour.*

Plaza—42 E. 58th St. (355-3320) *Waterworld.*

Sutton—205 E. 57th St. (759-1411) *The Tie That Binds; The Prophecy.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Batman Forever; Casper; Die Hard With a Vengeance; First Knight; Forget Paris; A Little Princess; Priest.*

Ziegfeld—141 W. 54th St. (765-7600) *Apollo 13.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *National Lampoon's Senior Trip; The Postman.*

86th Street—125 E. 86th St. (534-1880) *Clockers; Dr. Jekyll and Ms. Hyde.* Opening 9/13: *Apollo 13.*

86th Street East—210 E. 86th St. (249-1144) *The Tie That Binds; The Prophecy.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *A Walk in the Clouds.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Babe; Beyond Rangoon; Desperado; Lord of Illusions; The Brothers McMullen.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Kids; The Net.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Something to Talk About; The Usual Suspects.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Dangerous Minds; Desperado; Lord of Illusions; Magic in the Water; Mortal Kombat; National Lampoon's Senior Trip; Something to Talk About; The Net; To Wong Foo, Thanks For Everything.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Unzipped.*

UA East—1629 First Ave., at 85th St. (249-5100) *A Walk in the Clouds.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Nine Months.* Opening 9/13: *Clockers.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *A Walk in the Clouds; Dangerous Minds; Desperado; Mortal Kombat; The Prophecy; The Tie That Binds.* Opening 9/15: *Mute Witness.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *I Can't Sleep; Kids; Living in Oblivion; The Postman; Smoke; The Promise.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Babe; Beyond Rangoon; Clueless; Lord of Illusions; Magic in the Water; National Lampoon's Senior Trip; Something to Talk About; The Brothers McMullen; The Last of the Dogmen; The Net; The Usual Suspects; To Wong Foo, Thanks For Everything; Unzipped.* Opening 9/15: *The Stars Fell on Henrietta.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Babe; Clueless.* Opening 9/13: *Clockers.*

New Coliseum—701 W. 181st St. (740-1545) *Desperado; Mortal Kombat; National Lampoon's Senior Trip; The Prophecy.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *To Wong Foo, Thanks For Everything; The Prophecy.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *National Lampoon's Senior Trip; To Wong Foo, Thanks For Everything.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Apollo 13.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Walk in the Clouds; Dangerous Minds; Desperado; Lord of Illusions; Magic in the Water; Mortal Kombat; National Lampoon's Senior Trip; The Amazing Panda Adventure; The Prophecy; The Show; The Tie That Binds; To Wong Foo, Thanks For Everything.*

Concourse Plaza—214 E. 161th St. (588-8800) *Babe; Dangerous Minds; Desperado; Lord of Illusions; Mortal Kombat; National Lampoon's Senior Trip; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *A Walk in the Clouds; Desperado; Dr. Jekyll and Ms. Hyde; Something to Talk About.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *The Usual Suspects; The Brothers McMullen.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Walk in the Clouds; Babe; Dangerous Minds; Desperado; Lord of Illusions; Magic in the Water; Mortal Kombat; National Lampoon's Senior Trip; The Amazing Panda Adventure; The Net; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything; Virtuosity.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *A Walk in the Clouds; Desperado; Lord of Illusions; Magic in the Water; Mortal Kombat; The Amazing Panda Adventure; The Brothers McMullen; To Wong Foo, Thanks For Everything.*

Brooklyn Heights—70 Henry St. (596-7070) *To Wong Foo, Thanks For Everything.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Desperado; The Tie That Binds; To Wong Foo, Thanks For Everything.*

Cobble Hill—265 Court St. (596-9113) *Beyond Rangoon; Desperado; The Innocent; The Tie That Binds; The Usual Suspects.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Dangerous Minds; National Lampoon's Senior Trip; The Prophecy; The Tie That Binds; The Usual Suspects.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Dangerous Minds; Desperado; Mortal Kombat; The Prophecy.* Opening 9/13: *Clockers.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Desperado; National Lampoon's Senior Trip; The Tie That Binds.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Babe; Dangerous Minds; Desperado; Lord of Illusions; Mortal Kombat.* Opening 9/13: *Clockers.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *A Walk in the Clouds; National Lampoon's Senior Trip; The Tie That Binds; The Usual Suspects; To Wong Foo, Thanks For Everything.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Desperado; Mortal Kombat; The Prophecy; To Wong Foo, Thanks For Everything.*

Metropolitan—392 Fulton St. (858-8580) *Dangerous Minds; Desperado; Mortal Kombat; The Prophecy.* Opening 9/13: *Clockers.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Mortal Kombat; Desperado.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Desperado; National Lampoon's Senior Trip; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Walk in the Clouds; Desperado; Dr. Jekyll and Ms. Hyde; Lord of Illusions; National Lampoon's Senior Trip; The Brothers McMullen; The Last of the Dogmen; The Net; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *A Walk in the Clouds; Desperado; Dr. Jekyll and Ms. Hyde; Lord of Illusions; Mortal Kombat; National Lampoon's Senior Trip; The Prophecy.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Beyond Rangoon; Dangerous Minds; Kids; Lord of Illusions; Something to Talk About; The Amazing Panda Adventure; The Tie That Binds; The Usual Suspects.*

Center—42-17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Dangerous Minds; Desperado; Mortal Kombat.*

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Apollo 13; Babe; Dangerous Minds; Desperado; Mortal Kombat; National Lampoon's Senior Trip.* Opening 9/13: *Clockers.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Mortal Kombat; The Tie That Binds.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Desperado; Dr. Jekyll and Ms. Hyde; Magic in the Water; National Lampoon's Senior Trip.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Mortal Kombat; National Lampoon's Senior Trip; The Show.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Walk in the Clouds; Babe; Dangerous Minds; Desperado; Lord of Illusions; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Dangerous Minds; Lord of Illusions; Mortal Kombat; The Tie That Binds.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *A Walk in the Clouds; The Last of the Dogmen.*

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (454-6800) *A Walk in the Clouds; Lord of Illusions; The Babysitter's Club; The Brothers McMullen; The Prophecy; The Tie That Binds; The Usual Suspects; To Wong Foo, Thanks For Everything.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Desperado; The Prophecy; The Tie That Binds.*

Main Street—72–66 Main St., Flushing (268-3636) *Apollo 13; Batman Forever; Bushwhacked; Free Willy 2: The Adventure Home; Virtuosity; Waterworld.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Beyond Rangoon; The Brothers McMullen; The Prophecy; To Wong Foo, Thanks For Everything.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Walk in the Clouds; Dr. Jekyll and Ms. Hyde; Mortal Kombat; The Net; The Prophecy; The Tie That Binds; The Usual Suspects; To Wong Foo, Thanks For Everything.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Belle de Jour; Beyond Rangoon; Something to Talk About.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *To Wong Foo, Thanks For Everything; The Prophecy.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *A Walk in the Clouds; Dangerous Minds; Mortal Kombat; National Lampoon's Senior Trip.*

Surfside—104th St., Rockaway (945-4632) *The Tie That Binds.* Opening 9/15: *Clockers.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Desperado; Magic in the Water; The Brothers McMullen; The Net; To Wong Foo, Thanks For Everything.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *The Usual Suspects.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Walk in the Clouds; Mortal Kombat; The Brothers McMullen; The Tie That Binds; The Usual Suspects; To Wong Foo, Thanks For Everything.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Dr. Jekyll and Ms. Hyde; Magic in the Water; Mortal Kombat; National Lampoon's Senior Trip; Something to Talk About; The Brothers McMullen; To Wong Foo, Thanks For Everything.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Walk in the Clouds; Dangerous Minds; Desperado; Lord of Illusions; Mortal Kombat; The Last of the Dogmen; The Net; The Tie That Binds; The Usual Suspects; To Wong Foo, Thanks For Everything.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space,* narrated by Leonard Nimoy, and *Titanica,* about the exploration of the shipwreck. The films are shown daily, with both offered as a double feature on Fri. and Sat. nights. Central Park W. at 79th St. (769-5650); $10 singly; $13 double feature.

American Museum of the Moving Image—Through 10/27: *Visions of Light* (1992), which traces the art of cinematography from silent films to the present. 9/16-10/1: "A Spike Lee Retrospective." 9/16: "Close-Up: A Discussion With Spike Lee and Donald Bogle" (ticket required) and *Do the Right Thing* (1989). 9/17: "Joie Lee and Cinque Lee In Person," (Spike's sibs) introduce 1994's *Crooklyn, Joe's Bed-Stuy Barbershop: We Cut Heads* (1982) and *The Answer* (1980). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Cine Club—9/21: Harun Farocki's *Images of the World and the Inscription of War* (1989), preceded by three shorts: *Bewitched Matches* (1913), *En Rachachant* (1982) and *Introduction to Arnold Schonberg's Accompaniment To A Cinematographic Scene* (1973). 100 E. 17th St. (718-858-3032); $6.

Film Forum—"Grandes Dames Guignol," a month-long tribute to fading femme fatales who, in the twilight of their careers, were forced to go mental to get work. 9/11: *Sunset Boulevard* (1950) and *The Fan.* 9/13 and 9/14: *Suspira* (1977) and *House of Dark Shadows* (1970). 9/15-9/17: Faye Dunaway as the wire-hanger-averse movie star Joan Crawford in *Mommie Dearest* (1981), shown with *At Home With Joan Crawford,* a charity short from the early fifties. 9/16: The actual Crawford stars in William Castle's *Strait-Jacket* (1964) as a heavily made-up axe swinger. 9/17: *Harriet Craig* (1950), with Crawford as a woman whose obsession with a clean house overshadows other concerns, like her family. Eerie. 9/18: The 63-year-old Joan plays a twisted circus impresario in the aptly named *Berserk* (1967) and Joan's last film, *Trog* (1970), in which she stars as an anthropologist who . . . never mind. Tuesdays through September: "Politically *In*correct Cartoozdays." 9/19: "Out of the Inkwell and Out of the Closet," a collection of musicals featuring cross-dressing characters. 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)— "A Passage To Argentina: From Classic To Contemporary Cinema". 9/11: *Rag Ball* (1949) and *Dark River* (1952). 9/13 and 9/14: *The Tombs* (1990) and *It's Always Difficult To Return To Home* (1992). 9/14 and 9/16: *The Dark Side of the Heart* (1993). 9/15 and 9/16: *Killing Grandpa* (1993). 9/15 and 9/17: *Funes, A Great Love* (1993). 9/16 and 9/17: *Cortazar* (1994). 9/17: *La Tregua* (1974). 9/18 and 9/19: *The Gaucho War* (1942) and *God Will Reward You* (1948). 9/19: *Count To Ten* (1984). 9/16 and 9/17: "Movies for Kids." Both days: *Charlie Chan At The Circus* (1936). 65 W. 65th St., plaza level. (875-5600); $7.50.

Metropolitan Museum of Art—Saturdays in September: "New York Films." *On the Waterfront* (1954) and *Once Upon a Time In America* (1984), shown as a double feature. Evening: *The Age of Innocence* (1993). 1000 Fifth Ave. (570-3949). Double features: $15; evening shows, $4.

Museum of Modern Art—"Screen Plays: From Broadway to Hollywood, 1920–1966. 9/11: *Broadway* (1929), *Deception* (1946) and *Rope* (1948). 9/12: *Four Hours to Kill* (1935), *Death Takes a Holiday* (1934) and *The Strange One* (1957). 9/14: *All the Way Home* (1963) and *A Thousand Clowns* (1965). 9/14 and 9/16: *The Green Pastures* (1936). 9/15 and 9/16: *The Dark at the Top of the Stairs* (1960). 9/15 and 9/18: *The Rose Tattoo* (1955). 9/15 and 9/19: *Come Back, Little Sheba* (1952). 9/16: *Once in a Lifetime* (1932). 9/17: *Long Day's Journey into Night* (1962) and *A View From the Bridge* (1962). 9/18: *A Streetcar Named Desire* (1951). 9/19: *Who's Afraid of Virginia Woolf?* (1968). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—"The World of Hanna-Barbera." Through 9/24: *Top Cat, Ricochet Rabbit* and *World Premiere Toons.* Through 12/10: "Wide World of Spots: Celebrated Commercials From Around the Globe." 25 W. 52nd St. (621-6800); $6.

Symphony Space—Tuesdays, through December 12: "The Best Films of Our Lives." 9/19: "Lumiere & Melies Program," a series of silent films and short images dating from 1895-1912, and *L'Inhumane (The Inhumane Woman aka The New Enchantment)* (1923; restored 1986). 2537 Broadway (864-5400); non-members $7, members $4.

Retrospective

The King of Brooklyn

Spike Lee—whose movie *Clockers* opens this week, and who is the subject of a retrospective at the American Museum of the Moving Image all month—manages to inspire equal parts admiration and loathing, even among his fans. While he's unabashedly a New Yorker in the stereotypical sense—abrasive, arrogant, unapologetic—even his harshest detractors cannot claim that the Lee *oeuvre* is without merit. And ostentatiously controversial and self-aggrandizing though he is, Lee is the most imperative New York filmmaker we've got, and he has become as much a symbol of the city as Woody Allen once was: Whereas Allen's New York provides a backdrop of romance and comfort against his assault from the inside out, Lee's is the more immediate because it's the opposite. His characters are relentless, calloused fighters who battle the predatory city daily. The museum's program (which includes his not widely seen NYU-thesis film, *Joe's Bed-Stuy Barbershop: We Cut Heads,* as well as music videos and commercials) begins with 1989's incendiary *Do the Right Thing.* From the opening sequence (a then-unknown Rosie Perez shadow-boxing to the grinding, siren-blaring beat of Public Enemy's "Fight the Power") to its small, measured emissions of tension to the conclusion's crushing implosion, everything about that film was designed to provoke New York—and it did. Lee himself inaugurates the series; in typical fashion, he'll be selling and autographing *Five for Five,* the out-of-print collection of his screenplays. (Call 718-784-0077 for info.)

Maureen Callahan

Photograph by David Lee/Universal Studios.

theater

Honest Abe...Design...Mind Games

Broadway

Previews and Openings

Company—In 1970, it was recognized within days of its opening as an instant classic, one of the three or four quintessential New York musicals. This fall, the Roundabout Theatre presents Stephen Sondheim's breakthrough work, in which he first mastered his signature trick of rendering the jangled rhythms of modern urban neurosis into word and music, in its twenty-fifth-anniversary (and first-ever Broadway) revival. $67.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 9/28 opening. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs.*

Now Playing

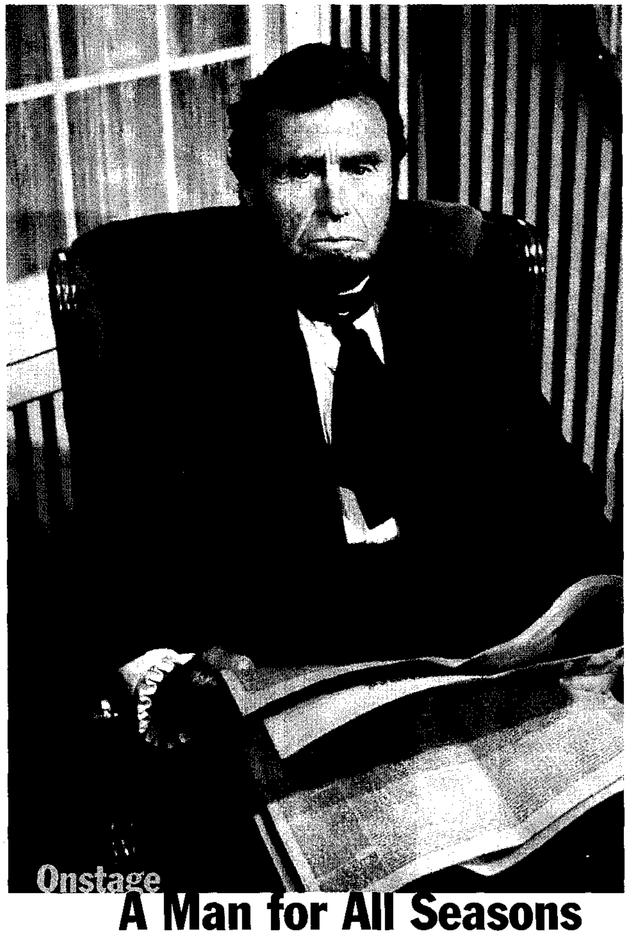
Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.



Onstage

A Man for All Seasons

He's bearded, he's beatified, he's back! Following the surprise success of Robert E. Sherwood's 1938 'Abe Lincoln in Illinois' two seasons ago at Lincoln Center Theater, the Great Emancipator (William Walsh, above) returns to the stage in 'Mister Lincoln,' a one-man show by author and former New York 'Times' writer Herbert Mitgang. At the Irish Arts Center, 553 West 51st Street (581-4125).

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial* CAVEMAN*). 1 hr. 40 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. $30–$67.50. Mon.–Tues., Thur.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Remak Ramsay, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. Beginning 9/5: Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, is the fifth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer.

Photograph by Jonathan Slaff.

$15–$65.00. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love! Valour! Compassion!—Terrence McNally's bittersweet drama (winner of the 1995 Tony Award for Best Play) about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, T. Scott Cunningham, Randy Becker, Richard Bekins, and Justin Kirk. Directed by Joe Mantello. $15–$65. Through 9/2, Mon.–Sat. at 8, Wed. and Sat. at 2; 9/3–9-17, Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 9/17. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 3 hrs.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoloism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 9/11: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Off Broadway

Previews and Openings

Bloolips: Island of Lost Shoes—Bette Bourne, founder-artistic director of Bloolips—almost certainly the only all-gay group of music-hall clown performers to operate as a going concern—brings 'The Island of Lost Shoes,' the group's latest free-form musical romp, to P.S. 122 for the next couple of weeks. $12. 9/13–17, 20–24 at 7:30. *P.S. 122, 150 First Ave. (477-5288).*

Brotherly Love—The first production of the newly formed Italian-American Repertory Theater is a family drama about two brothers and the strains placed on their relationship when one gets married. $20. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 9/20 opening; through 10/8. *Samuel Beckett Theatre, 410 W. 42nd St. (279-4200).*

Floating Rhoda and the Glue Man—$15. Tues.–Sat. at 8. *HOME for Contemporary Theatre and Art, 145 Ave. of the Americas (647-0202).*

Same Old Moon—The Irish Repertory Theater's first production in its new Chelsea home is this coming-of age story about an Irish Catholic girl by Geraldine Aron ("The Donahue Sisters"). $25. Tues-Sat. at 8, Sat and Sun at 3. Beginning previews 9/14 for a 9/21 opening. (There's a special black-tie performance and supper to benefit the company on 9/19; 255-0270 for details.) *Irish Repertory Theatre, 132 W. 22nd St. (279-4200).*

Sin—Wendy MacLeod's farce about an aerial traffic reporter whose disorientation far above the hills of San Francisco is caused by more than height. With Kelly Coffield (of Fox's *In Living Color*). $32.50–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 10/11 opening. *Second Stage, 2162 Broadway at 76th St. (873-6103).*

The Window/In An Infinite Universe—Two one-act plays by Sheldon Woodbury about, respectively, the public realm (corporate America at its shadiest) and private sensibilities (a mother's relationship to her child). $12 through 9/17, $22 thereafter. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. In previews for a 9/21 opening; through 10/22. *American Theatre of Actors, 314 W. 54th St. (308-0012).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. $40. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $30–$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

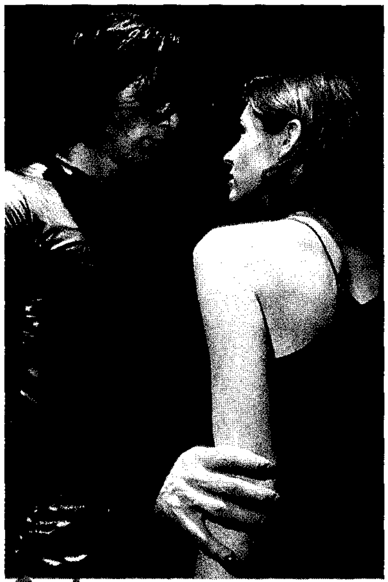
Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $25. Mon.–Fri. at 8, Sat. at 4 and 8:30. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (307-4100).*

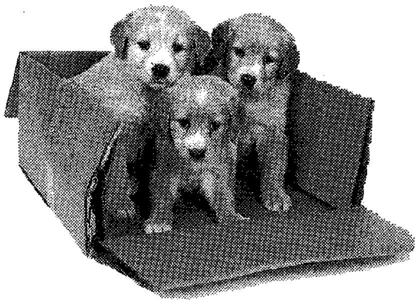
For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf—In 1975, Ntozake Shange jolted African-American drama out of a tendency toward ponderousness with this jazz-flavored medley of poetry and prose about growing up black and female in mid-century America. Now the show is having its twentieth-anniversary



Onstage Peek Experience

There are any number of ways to put that old zip back in a tired marriage: taking long walks, spending quality time with the kids, or—as in Simon Black's 'The Ecstasy'—playing sexually voyeuristic, sanity-threatening mind games with strangers off the street. At the Workhouse Theater (41 White Street; 431-9220) through 9/24.

It Never Ceases
To Amaze Us
How Many People
Discard Their
Valuables.



It's a miracle that so many abandoned animals make it to the safety of North Shore Animal League. Some are left on our doorstep — others are found on busy city streets — and we routinely rescue thousands from certain death in pounds. Our lifesaving vans are always on the road rescuing puppies and kittens from nearby private homes, from local town and city shelters, and from far away pounds in Virginia, Tennessee, and South Carolina.

Our commitment to life — rather than death — makes it impossible for us to turn our backs on these foundling animals. We give them a roof over their heads, nourishing food, and plenty of T.L.C. until good homes are found.

North Shore Animal League has saved the lives of more than 600,000 orphaned pets over the past 51 years. Now we need your support to save even more...

...because there is nothing more valuable than the gift of life.

North Shore
Animal League

Lewyt Street • Port Washington
NY • 11050 • Dept. MS
(516) 883-7575

production, directed by the playwright; following a successful limited run that began in June, it's been extended for six weeks at a new location. $15. Wed..–Fri. at 7:30, Sat. at 4 and 8, Sun. at 3. Through 9/24. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

john & jen—A musical family story by Tom Greenwald and Andrew Lippa. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Little Theatre, 130 W. 44th St. (997-1780).*

Mister Lincoln—A play by author and former New York *Times* writer Herbert Mitgang that follows the 16th U.S. president from youth to well-known end. William Walsh plays the title (and only) character. $20. Tues.–Sat. at 8, Wed. at 2,, Sun. at 3. Through 10/1. *Irish Arts Center, 553 W. 51st St. (581-4125).*

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written by Dan Butler (best known these days as the aggressively hetero Bulldog on NBC's *Frasier).* Mr. Butler usually performs them as well; he's currently being spelled by the Olympic medalist and author Greg Louganis. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Pets—"I think I could turn and live with animals," wrote Walt Whitman, "they are so placid and self-contain'd." That, more or less, is the premise of this new musical revue—assembled by Helen Butleroff from the songs of some seventeen lyricists and composers—about the bonds between people and their Significant Nonhuman Others. $35. Wed.–Sun. at 8, Wed., Sat., and Sun. at 2. *Theatre East, 211 E. 60th St. (307-4100).*

Schoolhouse Rock Live!—A stage adaptation of ABC's popular Saturday-morning cartoon series, which ran from 1973 to 1985 and introduced the work of composers and lyricists like Bob Dorough, Dave Frishberg, and Lynn Ahrens to the under-12 set. $10–$15 kids, $20–$25 adults. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 2. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

The Secret Annex—A new musical—book and lyrics by Robert Carr, music by William Baton—about the life of Anne Frank, the German-Jewish girl whose diary covering two years of hiding from the Nazis in an Amsterdam warehouse remains, fifty years later, perhaps the most enduring of Holocaust documents. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (775-4649).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mariette Hartley, John Cunningham, Derek Smith, and Sarah Jessica Parker as, uh, the dog. The play's successful run at City Center ends on 9/23; on 9/29, the production reopens at the John Houseman Theatre with the comedienne Jan Hooks ("Saturday Night Live") replacing Ms. Parker. Directed by John Tillinger. $45. Mon.–Sat. at 8, Wed. at 2, Sat. at 5. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Larry Linville (among others) play assorted men, women, children, and small domestic animals in a knockabout stage adaptation of Graham Greene's comic novel. $27.50–$45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Minetta Lane Theatre, 18 Minetta La. (307-4100).*

2 Boys in a Bed on a Cold Winter's Night—Two contemporary men look for something more permanent than a passing sexual fling in James Edwin Parker's play about life beyond the oppressive confines of urban gay subculture. $25. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. *Theatre Off Park, 224 Waverly Pl., bet. Perry and 11th St. (279-4200).*

Waiting for Godot—As both the starting point of the contemporary theater and, arguably, modern literature's preeminent metaphor for life in the twentieth century, Samuel Beckett's 1953 masterpiece has suffered more than its share of trivial and gimmicky interpretations. Eve Adamson's more straightforward approach emphasizes the structural and musical aspects of the language of the playwright—who was, as he liked to remind people, an heir to Mallarme. $24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3 through 10/15, when it goes into rotating repertory with the Jean Cocteau Repertory's second play of the season. Through 11/4. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

We'll Meet Again—A one-woman show written and performed by Vicki Stuart, featuring the songs she came to know as a child growing up in England during World War II ("You'll Never Know," Long Ago and Far Away," etc.). $36. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/30. *45th Street Theater, 354 W. 45th St. (307-4100).*

On View In celebration of United Scenic Artists Local 829's *one-hundredth birthday,* The Museum of the City of New York (1220 Fifth Avenue; 534-1672) has drawn upon its unparalleled theater collection to present a visual history of the Great White Way in set, costume, and lighting design as part of its ongoing exhibition *Broadway!* Opens September 11.

Photograph from the Theater Collection of the Museum of the City of New York.

Clapton...Ibrahim...Eleven

Concerts

Eric Clapton—Slowhand returns, this time out with the esteemed Chicago bluesman Clarence "Gatemouth" Brown. 9/17–9/18 at 8 P.M. *Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). $35 and $60. 9/18* sold out. 9/19 at 9 P.M. *Nassau Coliseum (307-7171). $35.*

Mortal Kombat—"The Live Tour," beware. 9/14–9/17. *Radio City Music Hall, 50th St. and Sixth Ave. (247-4777) $15–$25.*

Threadgill/Ross/Edras Trio—The always inventive, frequently thrilling saxophonist and world-jazz composer Henry Threadgill leads a trio. 9/14 at 5:30 P.M. *Bryant Park.*

Widespread Panic—With Joan Osbourne. 9/14 at 9 P.M. *Roseland (307-7171).*

Mike Scott—9/18 at 8 P.M. *Merkin Hall, 129 W. 67th St., bet. Broadway and Amsterdam. (362-8719) $22.50–$25.*

Clubland

A.K.A.—A smallish second-floor home to mid-level alt-rockers, hip-hop jazz bands, and ambient D.J.s. *Broadway at W. Houston (673-7325).*

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memory" being sung two blocks away. *243 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. 9/15: James Keane and Jerry O'Sullivan. *43 Murray, two blocks below Chambers (732-2873).*

Bottom Line—A top-notch venue—with great sound, good sight-lines, and pretty decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 9/14: Kinky Friedman. 9/15–9/16: The Blues Project with Roy Blumenfeld, Danny Kalb, Andy Kohlberg, and Al Kooper. 9/18: American Diary featuring Mike Mainieri, Peter Erskine, Eddie Gomez, and Joe Lovano. 9/19: Steps Ahead, featuring Mike Mainieri, Donny McCaslin, Clarence Penn, and Rachel Z. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 9/12: Silkworm. 9/13: Smirk. 9/14: Very Pleasant Neighbor; Sweet Diesel. 9/15: Oral Groove. 9/16: Suck Pretty. 9/20: Cheater. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Sometimes less really is more. The rhythm section of L.A.'s Eleven includes drummer Greg Upchurch, classically trained Russian pianist Natasha, and that's it. The beatific Swiss-raised singer-guitarist Alain Johannes rounds out the deceptively ferocious trio, bellowing out precise melodies that mix *Revolver*-era Beatles with elemental blues. It's a dark, heavy, and eminently hummable mix of metal, soul, and art rock that one rarely hears from a mere power trio, never mind one with keyboards. They play songs from their new *Thunk* here on 9/15. 9/16: Loud Speaker. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A newish big-budget blueserie with comfortably down-home ambience and even more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambiance and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. *15 St. Marks Pl. (475-9726).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 9/12: The weekly underground D.J. salon "The Egg." 9/14: Clean Girls; Barry White Boys; Crane. 9/15: jazzified hip-hop from Tuba, The Source; A.D., and Shootyz Groove. 9/16: Mephiskahelles; Blueboats. 9/19: "The Egg." 9/20: Uncle Wiggly. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 9/15: Pierce Turner; Natalie Farr. 9/16: Susan McKeown and the Chanting House. 9/20: Richard Barone. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambience. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 9/15: Soul Coughing. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 9/14–9/16: John Lurie and the Lounge Lizards. 9/20: *Out Loud* celebrates its quite lovely all-star benefit record for International Gay & Lesbian Human Rights Commission with performances by the countrified band Y'ALL, aggro-folkie Daniel Cartier, Suck Pretty's Chris Cochran, D.J. Lee Chappel, and a very special guest. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Limelight—A decidedly eighties nightclub housed in a converted church. On dance nights, such as Wednesday's "Disco 2000," its halls ring with the pitter-patter of platform shoes. Other nights it's host to high-powered, retro-ish rock bands. Every night, there are more than a few out-of-towners. 9/17: Killers; Misery Loves Co. *47 W. 20th St. (807-7850).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 9/13: Hiram Bullock and Will Lee. 9/14: Billy Branch and the Sons of Blues. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 9/14: Tuscadero; Fuzzy; Saturnine. 9/15: The Delevantes. 9/16: Kristin Hersh's ferocious avant-rock trio Throwing Muses; Air Miami. 9/17: The one and only double-neck guitar-playing Texas dynamo, Junior Brown. *1039 Washington*

Performance

Far East Sweet

Imported by none other than Duke Ellington, the South African pianist Abdullah Ibrahim continues to set a standard for elegance, poise, and simplicity. He plays at Sweet Basil, September 20–24.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

St., Hoboken (201-798-4064).

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time slots of MTV. 9/14: The Yahoos; Will Rigby. 9/15: Tuscadero; Fuzzy; Saturnine. 9/16: Chavez; Slambrook; Atomic Butler. 9/17: Amy Correia; The Rolls; Nina Nastasia. 9/18: Product; Djinn; Anne Klein and Blood Sugar. 9/19: Stacey Dean Campbell; Laura Cantrell. 9/20: Monte Warden; The Hang Dogs; Natalie Farr. *217 E. Houston. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk on the Lower East Side—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed and its stage occasionally hosts greats like Austin legend Ronnie Dawon, a recent visitor. Most Sundays it's the vaudevillian New Orleans combo the Flying Neutrinos. *375 Third Ave. at 27th St. (683-6500).*

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 9/12: Jim Rader; Faith Solloway; Celine's Cabaret; Jazz Sessions with the Jason Goodrow All-stars. 8 P.M. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 9/14: Mystic Revealers. 9/15: Phantoms. 9/16: Brazilian Legend. 9/18: The Latin Legends Band. 9/19: Lenny White. 9/20: Bobby Byrd. *204 Varick St. (243-4940)*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high-concept for straight-forward presentation. Avoid the neck-craning mid-stage column and occasionally muddy sound by getting there early. 9/15: The Average White Band; Milo Z. 9/16: Buckwheat Zydeco; Little Buster and the Soul Brothers. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. *161 Hudson St. (966-5244).*

Talent
Inner Motherless Child

Lennon did primal scream, Brian Wilson did Dr. Eugene Landy, and the rest of us do herbs, Zoloft, or Litchfield County. But when Eric Clapton needs to get his chi up, his aura adjusted, or his mojo working, he, apparently, does a bluesman. It's hardly a revelation that the blues plays a decidedly metamusical role in this searching sometime-Christian's life. But judging from the sound bites in a recent *Biography* on A&E, Clapton's past meetings-of-the-guitars—with Muddy Waters, Buddy Guy, or this week, Clarence "Gatemouth" Brown (Madison Square Garden, September 17–18; Nassau Coliseum, September 19)—sound less like jams and more like therapy sessions, each with a different gestalt. The tools seem to include Eastern mysticism ("Muddy is like the reincarnation of Buddha. . . . He'd sort of tap me along in the right direction"), pharmacotherapy ("If you put [Buddy Guy] on the stage with me, a whole chemical thing happens. I'm like a taut string on a violin"), and even childhood regression ("You put me next to a blues player and I'm like a little kid"). The title of Clapton's last, all-blues album, *From the Cradle*, certainly *sounds* like a search for the inner child, and Clapton has had much more than his share of trauma to overcome. So should we worry about this oft-troubled guitar hero, this recovering junkie, Beatle home wrecker, and potential bearer of a God complex? Is this meeting with Brown a sign of psychic unrest? Maybe, but as therapy goes, this twelve-bar program is one of the most elegant we've ever heard.

CHRIS NORRIS

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. 9/12: John Stretch Quartet. 9/13: Jamie Baum Quartet. 9/15–9/16: The Walter Bishop Jr. Quintet. 9/17: Bleecker Street Quintet. 9/18: Dan Converse Quartet. 9/19: Amy London and Roni Benher Quartet. 9/20: Judy Bluestone Quartet. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 9/12–9/17: Earl Klugh. 9/19–9/24: Ray Brown Trio plus guest vocalist Ernie Andrews. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Cornelia Street Cafe—A cozy and well-heeled neighborhood restaurant that, occasionally, presents excellent jazz musicians. *29 Cornelia (989-9317).*

Fat Tuesday's—A snug, funhouse mirrored subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. Through 9/10: Pianist-singer Mose Allison. *190 Third Ave., at 17th St. (533-7902).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. *4 West 31st St. (631-0100).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. 9/12–9/17: Lester Bowie's Brass Fantasy. 9/19–9/24: Jerry Gonzales and Fort Apache. Sets Tues.–Sat. at 9:30 and 11 P.M. and 12:30 A.M.; Sun. at 8:30 and 10 P.M. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 9/13–9/16: Pianist Bill Mays and bassist Martin Wind. *33 University Pl. (228-8490).*

Knitting Factory—9/13: Cecil Taylor's free-form big band Phthongos. 9/18: The mighty David Murray Big Band continues its Monday night symposia. 9/19: British patriarch of guitar improvisation Derek Bailey plays with Tony Oxley. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. *31 Union Sq. W. (675-0851).*

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their more lucrative gigs in Broadway's orchestra pits. *349 W. 46th St. (262-3112).*

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. Nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 9/12–9/14: Dave Kikoski Band. 9/15–9/17: Robin Eubanks Quartet. 9/19–9/24: Abdullah Ibrahim; Marcus McLaurine; George Jones. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Monday, the Vanguard Jazz Orchestra swings on. 9/12–9/17: The Ron Carter Quintet. 9/19–9/24: The Benny Bailey Quintet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Late night jams happen Thursdays. Every Monday, the Maria Schneider Orchestra plays at 9 and 11.

Every Sun., it's the Gust. W. Tsilis Quintet. *125 Macdougal St. (673-5576).*

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 9/5: All-Star Night. 9/13: Comedy Fiesta. 9/14: New talent night hosted by Eddie Brill. 9/14–9/17: Jack Coen. 9/19: New York Comedy Night with Royale Watkins. 9/20: "Phat Comedy" hosted by Hot 97's Ed Lover and Dr. Dre. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 9/12–9/17: Kevin Brennen; Gregg Rogell; Greer Barnes; Larry Amoros; William Stephenson. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 9/11–9/17: Sam Greenfield; Max Dolcelli; John Rizzo. 9/18–9/24: Ben Creed; Sean Donnellan; Mark Unger. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club —9/16: David Leopold; Shecky Beagleman; Larry Vasios. *254 Greene St., bet. 8th St. and Waverly Pl. (475-5263).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." 9/3–9/9: Chris Cooney; Amy Foster; Mike King. Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rebar—The audience sits on well-worn couches and the comedians try things they've never done before. It's hit and miss in terms of comedy, but always entertaining. Mondays at 8. *Eighth Ave. at 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 9/12–9/15: Larry Amoros; Eric Kornfeld; Glenn Farrington; Todd Barry. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—As fall begins, the San Francisco–based singer Weslia Whitfield brings her distinctive blend of jazz and blues to the Oak Room for six weeks. Through 10/21. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Bemelmans Bar—Tuesdays through Saturdays from 9:30 to 1:30, pianist Peter Mintun plays pop classics from the twenties through the forties. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (940-8185).*

Danny's Skylight Room—Various performers nightly. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—Various performers nightly. $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

F. illi Ponte—Pianist/singer David Raleigh, Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses Street (226-4621).*

Harry's Bar—Jazz vocalist Michelle Wiley, Tues.–Sat. from 8:30 to 12:30. No cover, no minimum. *New York Palace Hotel, 455 Madison Ave. (888-7000).*

Le Figaro—Various performers nightly. No cover, no minimum. *184 Bleecker St. (677-1100).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—The singing-sister team of Ann Hampton Callaway and Liz Callaway continue their show "Sibling Rivalry" in this elegant eyrie through the end of this week. Tues.–Sat. at 8:30 and 11. $40 cover Tues.–Sat. at 8:30 and Fri.–Sat. at 11; $20 cover Tues.–Thur. at 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet (they used to be a quartet, but, hey, things change) has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, singer Marcy McGuigan ("Swingtime Canteen") performs a salute to Sammy Fain. No cover, no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*

Bars

Alligator Alley—Jägermeister on tap and Billy Joel's "Only the Good Die Young" blasting on the jukebox while a gaggle of twentysomething women dressed for bed by themselves in leggings and oversize sweatshirts sing along. *485 Amsterdam Ave., at 84th St. (873-5810).*

Bar 5757—At the Four Seasons Hotel. You may require a few martinis to shell out $18 for a burger deluxe. Luckily this swank mausoleum has thirteen on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar 6—Do you have to shave and peroxide your head to work here? Regardless, a well-stocked bar—poison and people. But $10 for a glass of top-shelf bourbon? *502 Sixth Ave., nr. 13th St. (645-2439).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit, and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Finally open and already the it bar (of course). Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender for whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

Riverrun—A hybrid beer hall/subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. Yes, that was Ray Kelly sipping on a Manhattan. *30 Rockefeller Plaza (632-5100).*

Photograph by Ken Howard.

Onstage
She Covers the Waterfront(s)

Through October 21, San Francisco–based singer Weslia Whitfield imports her distinctive blend of jazz-flavored pop and blues from the City on the Bay to the center of the cabaret world—the Algonquin Hotel's Oak Room (840-6800).

Art Matters...Michael St. John

Galleries

Solos

Madison Avenue and Vicinity

Hans Bellmer—Photographs and drawings by the Surrealist artist best known for his fetishistic photographs of two life-size adolescent female dolls taken between 1933 and 1938; 9/14–10/21. Ubu, 16 E. 78th St. (794-4444).

Larry Cohen/Nathan Oliveira—Recent paintings of landscapes in Los Angeles and San Francisco/New paintings. Through 9/30. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Sol Lewitt—Large, multicolored gouaches on paper affixed to the gallery's walls; 9/14–10/21. Gagosian, 980 Madison Ave. (744-2313).

Marsha Pels/Sylvia de Swann—A site-specific installation of parachutes, crystal babies, marble pillows, and neon/Photographs of sculptors at work at Sculpture Space in Utica, New York. Through 9/30. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

Joseph Bartscherer—Two projects that deal with the passage and effects of time, one of which, *Pioneering Mattawa,* took nine years to complete and uses photographs and accompanying texts to document the effects of irrigation on the former desertland of Mattawa, Washington; through 9/30. Goodman, 24 W. 57th St. (977-7160).

David Bierk—New landscape paintings; 9/14–10/21. Associated American Artists, 20 W. 57th St. (399-5510).

James Brooks—Lithographs from the thirties and silkscreens from the seventies; through 10/14. Washburn, 20 W. 57th St. (397-6780).

Wendell Castle/Richard Scott Newman—Recent wood furniture by both. Through 10/21. Joseph, 745 Fifth Ave. (751-5500).

George Condo—The artist's new oil paintings and drawings depict various characters—a poet, an actor, a gardener, a juggler—in fantastic, de Chirico–like landscapes; 9/16–10/21. Pace, 32 E. 57th St. (421-3292).

Joseph DiGiorgio—Recent paintings of Oregon's Pacific coast and rain forest; 9/15–10/21. O'Hara, 41 E. 57th St. (355-3330).

Jean Dubuffet—Painted in the early eighties, the artist's late canvases are among his boldest, depicting his signature *l'art brut* cartoonlike figures in sprawling, overall compositions of graffiti marks and doodlings; through 9/30. Emmerich, 41 E. 57th St. (752-0124).

Julio Gonzalez—Drawings for sculptures; 9/15–10/21. PaceWildenstein, 32 E. 57th St. (421-3292).

Nancy Hagin/John Button—Still-life paintings of household objects/The artist, who died in 1982, made these sketchbook-size paintings of Mexican landscapes during the summer of 1958, when he was 29; 9/14–10/7. Fischbach, 24 W. 57th St. (759-2345).

Heather Hutchison/Milo Reice—Wax-and-pigment paintings on Plexiglas box frames/Small-scale paintings that depict classical, biblical, musical, and mythological subject matter; 9/13–10/14. Haime, 41 E. 57th St. (888-3550).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

William H. Johnson/Beauford Delaney—Still-life and landscape paintings of the twenties and thirties from the collection of Mary Beattie Brady/Abstract paintings made during the sixties, while the artist was living in Paris; 9/14–11/11. Rosenfeld, 24 W. 57th St. (247-0082).

Holly Lane—Ranging in scale from intimate icons to triptychs, the artist's ornately framed paintings feature women as central characters in mysterious allegorical narratives; through 10/7. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Paul Manes—Paintings in which the nature of reason and chaos is evoked through images of bowls stacked into columns or flying freely through the air and dissolving into linear representations of themselves; through 10/15. Del Re, 41 E. 57th St. (688-1843).

Pablo Picasso—Prints that were made between 1914 and 1971, from the collection of the artist's granddaughter, Marina Picasso; through 10/28. Krugier, 41 E. 57th St. (755-7288).

Jackson Pollock—Not all of the Abstract Expressionist's works reemerged in time to be included in his 1977 catalogue raisonné, but these recently discovered paintings and works on paper—most of which are on loan from private collections—are noted in its newly published supplement; through 10/28. McCoy, 41 E. 57th St. (319-1996).

Pat Steir/Richard Gere—New large-scale abstract paintings that evoke Whistler's *Nocturnes*/Photographs taken by the actor in Tibet; 9/13–10/14. Miller, 41 E. 57th St. (980-5454).

Andy Warhol—A selection of the Pop artist's watercolors, drawings, paintings, and prints from the early fifties through the early sixties, depicting such subjects as birds, butterflies, shoes, and children; through 10/14. Sheehan, 41 E. 57th St. (888-4220).

SoHo and TriBeCa

Roger Ackling/Will Mentor—Recent sculpture by this British artist who uses the sun and a magnifying glass to burn linear patterns on found pieces of wood/Works on paper that reflect the artist's interest in cooperative gardening and farming. Through 10/7. P.P.O.W, 532 Broadway (941-8642).

Udi Aloni/Sigal Primor—The artists' first New York exhibitions consist of light boxes, multimedia panels, iris prints, and sculpture; through 9/30. Klagsbrun, 51 Greene St. (925-5157).

Albert Anker—Paintings on educational themes by this artist (1831–1910) who is considered the Norman Rockwell of Switzerland and is known for his idyllic scenes of Swiss domestic life; through 10/28. Swiss Institute, 495 Broadway (925-2035).

Anthony Ausgang—Acrylic paintings of anthropomorphic cartoon characters in bizarre situations; through 9/30. Cutler, 379 W. Broadway (219-1577).

Jill Baroff—Recent paintings that are built into walls; through 10/7. Stark, 560 Broadway (925-4484).

Karin Batten—Abstract paintings inspired by close-up views of the ocean; through 10/3. Kelly, 591 Broadway (226-1660).

John Cage—A selection of watercolors, drawings, and prints arranged according to a chance-derived plan; through 10/7. Roeder, 545 Broadway (925-6098).

William Childress—Selected works and drawings from 1979 to 1995; through 9/30. Gibson, 568 Broadway (925-1192).

Nelson Diaz—Paintings of human forms set against abstract backgrounds; through 10/1. Vega, 107 Mercer St. (274-8102).

Caroline Dlugos—Computer-manipulated photographs of landscapes by an artist from Berlin; through 10/7. Bravin Post Lee, 80 Mercer St. (966-2676).

Susanne Doremus—One large-scale abstract painting and related drawings; through 10/7. Maynes, 225 Lafayette St. (431-3952).

Carroll Dunham/Lari Pittman—New paintings by both; 9/16–10/14. Gorney, 100 Greene St. (966-4480).

Jack Featherly—Paintings that mix abstraction with images that suggest the idealized American home life of the fifties and sixties; through 10/7. Freire, 580 Broadway (941-8611).

Laurie Fendrich—Geometric abstract paintings whose interlocking forms, unlikely color combinations, and dark underglazes create an illusion of depth and dimensionality; through 10/14. Donahue, 560 Broadway (226-1111).

Rafael Ferrer—A survey of works on paper from 1969 to 1995, including pieces from his ice installations of 1969, his "Isla" watercolors of the seventies, portraits and landscapes from the eighties, and recent paintings on paper inspired by Wifredo Lam; through 10/18. Hoffman, 429 W. Broadway (966-6676).

Gunther Forg—Large-scale black-and-white photographs of buildings in Moscow that were designed by avant-garde architects in the twenties and thirties and whose current condition reveals a disinterested attitude toward culture in contemporary Moscow; through 10/21. Luhring Augustine, 130 Prince St. (219-9600).

Lynne Golub Gelfman—Abstract paintings whose patterns suggest light as it filters through filigree metalwork; through 10/14. Goldstein, 39 Wooster St. (431-0314).

Felix Gonzalez-Torres—A photographic installation; through 10/14. Rosen, 130 Prince St. (941-0203).

Keith Goodhart—Sculpture by a self-taught artist; 9/14–10/14. Cavin-Morris, 560 Broadway (226-3768).

Nancy Graves—A series of hand-painted print editions dating from 1972 to 1991; through 10/21. Senior, 375 W. Broadway (941-0960).

Robert Harms—Gestural abstract paintings and works on paper whose subtle colors and quiet underlying compositions are based on the landscape surrounding the artist's home in the Hamptons; through 10/7. Beitzel, 102 Prince St. (219-2863).

Steve Hurd/Michelle Fiero—Recent works by both; through 10/7. Tilton, 49 Greene St. (941-1775).

Bill Jensen—Though the artist's references to landscape are nearly absent in his recent paintings, several of the works feature a horizonlike line that divides each canvas into blocks of richly layered bright color; through 10/21. Boone, 417 W. Broadway (431-1818).

Robin Kahn—Paintings that mix images of Superwoman, Leda, the Gibson Girl, and other heroines with layers of female body parts and symbols; 9/14–10/28. Inglett, 100 Wooster St. (343-0573).

Elliot Kosloff—Paintings of Manhattan from the past 30 years; through 9/30. Ingbar, 568 Broadway (334-1100).

Wolfgang Laib—An installation of large beeswax ships raised on aged wooden beams; 9/16–10/21. Sperone Westwater, 142 Greene St. (431-3685).

Lilla LoCurto and Bill Outcault—A collaborative installation that explores the media's distortion of the body image; through 10/14. TZ'Art, 28 Wooster St. (966-9059).

Jean Lowe and Kim MacConnel—A collaborative installation, titled *Bull Story,* that is an amalgamation of Lowe's concerns about the impact of civilization on nature and MacConnel's study of the dichotomy between Eastern religious beliefs and Western rituals and traditions; through 9/16. Solomon, 172 Mercer St. (941-5777).

Robin Lowe—Unsettling paintings of children; through 10/7. Bonakdar, 130 Prince St. (925-8036).

Kerry James Marshall—The Chicago artist's latest paintings transform public housing and its inhabitants into narratives that suggest a paradise lost; through 10/7. Shainman, 560 Broadway (966-3866).

Matthew McCaslin—A video installation; 9/16–10/14. Klein, 40 Wooster St. (431-1980).

Marilyn Minter/Ellen Cantor/Devon Dikeou—Black-and-white photographs that the artist took of her mother in her Florida apartment in 1969/A series of 70 drawings that exist independently as well as forming a loose narrative about the adventures and fantasies of a newly married woman/A peep-show installation titled *The Touch of Greatness: Joe DiMaggio.* Through 10/8. Postmasters, 80 Greene St. (941-5711).

Michael Mulhern—New abstract paintings that continue the artist's exploration of mark-making using black, white, and aluminum paint; 9/14–10/14. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Nurit Newman/Paul Henry Ramirez—Site-specific installations by both; through 10/8. Franklin Furnace, 112 Franklin St. (925-4671).

Paul Pagk—Six large-scale oil-on-linen paintings, each of which is dominated by a simple geometric pattern; 9/14–10/21. CRG, 93 Grand St. (966-4360).

Michalene Parker—Abstract paintings whose bright colors and textured surfaces suggest African textiles; through 10/7. Harris, 524 Broadway (941-9895).

Alix Pearlstein—A video piece titled *Egg Yang;* through 10/7. Wittels, 580 Broadway (219-2211).

Raymond Pettibon/Sigmar Polke—Complex ink drawings that combine text fragments with images derived from American mass culture and literary sources/Twenty-five early works on paper—in ballpoint pen, gouache, and pencil—from the sixties. Through 10/14. Zwirner, 43 Greene St. (966-9074).

David Rabinowitch—Sculptures from his *Box Trough Assemblages* series of 1963 that consist of 60-by-40-inch steel sheets positioned as lying, burdening, and supporting elements; through 10/28. Blum, 99 Wooster St. (343-0441).

Michael St. John—Paintings of exaggerated imagery that use a literal and conceptual structure of black and white; through 10/21. Golden, 39 Wooster St. (274-0080).

Diane Samuels/Susan Chrysler White—The artist has created her own personal alphabet of shapes and forms and translated them into works on paper and sculpture/An installation comprising decomposing materials, glass, and painting on board, paper, and canvas. Through 10/8. Foster, 62 Crosby St. (966-9024).

Roger Shimomura—Paintings that take an ironic look at misconceptions of Asian life in America; through 10/7. Steinbaum Krauss, 132 Greene St,. (431-4224).

Kiki Smith—Recent sculptures based on the female body; 9/15–10/21. PaceWildenstein, 142 Greene St. (421-3292).

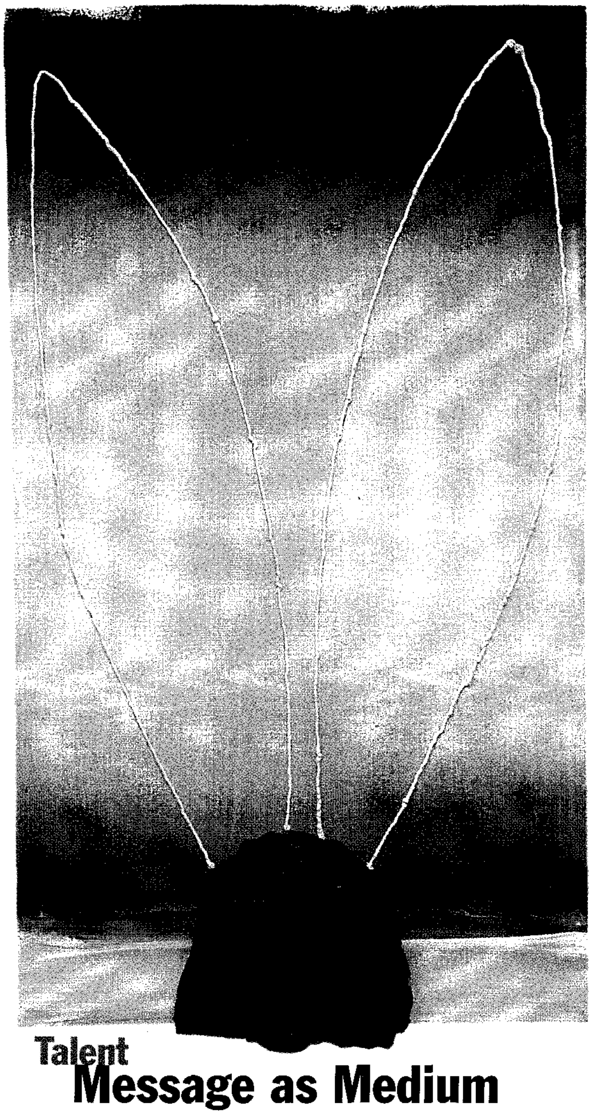
Helen Soreff—The artist's new abstract paintings, which are primarily white, gray, and black and crossed by horizontal and vertical bands, were inspired by her travels to various Greek islands; through 9/30. M-13, 72 Greene St. (925-3007).

Ron Taylor—Airbrushed watercolors and gouaches that simultaneously bring to mind street art and the nineteenth-century Symbolist Odilon Redon; through 10/14. Anderson, 476 Broome St. (431-8547).

Elisabeth Toubro/Morten Straede—Recent sculpture by two young Danish artists; through 10/14. DCA, 420 W. Broadway (334-3331).

Andy Warhol—Sixty unpublished prints that the artist created for his own personal use, such as *Chocolate Easter Bunny* (1983) and *Christmas Poinsettias* (1983), which were made as holiday gifts; through 10/14. Feldman, 31 Mercer St. (226-3232).

Chris Wilder—An environment that is modeled on "chill out" rooms in nightclubs and is the setting for the artist's silver paintings and accompanying musical composition; 9/15–10/21. Merians, 76 Greene St. (334-9099).



Talent

Message as Medium

The playful symbiotic relationship of Michael St. John's little paintings and sculptures might be best summed up by his *Ohio (Easter Sunday),* above, a painting that features a cast-polyurethane-foam image of the artist's own face. "This is like, welcome to my world," he says. At Caren Golden Fine Art, 39 Wooster Street.

Photograph by Jean Vong.

Karen Yasinksy—New paintings; through 10/8. Kaplan, 580 Broadway (226-6131).

Other

Joseph Stashkevetch/James Makins—Large-scale drawings based on photographs of abandoned docks, railway depots, and amusement parks/Recent pottery. Through 10/8. Morris Healy, 530 W. 22nd St. (243-3753).

Group Shows

Madison Avenue and Vicinity

Knoedler—19 E. 70th St. (794-0550). "American Interiors," with works by Avery, Bourgeois, Cornell, Diebenkorn, Pousette-Dart, Smith, Westermann, others; through 10/7.

Stone—113 E. 90th St. (988-6870). Recent works by gallery artists; 9/15–10/28.

Wildenstein & Co.—19 E. 64th St. (879-0500). Paintings of women by Couture, Gerard, Le Brun, Roslin, Vouet, others; through 10/13.

57th Street Area

Babcock—724 Fifth Ave. (767-1852). An exhibition celebrating the 75th anniversary of Bernard Leach and Shoji Hamada's founding of the Leach Pottery, with ceramic works by Hamada, Johnston, Leach, MacKenzie, Matsuzaki, Shimaoka; through 10/14.

French—24 W. 57th St. (247-2457). Realist paintings of Maine by Bogosian, Connolly, Dodge, Haltof, Linehan, J. Patterson, W. Patterson, Schweigart, Wessel; through 9/30.

Littlejohn Contemporary—41 E. 57th St. (980-2323). Recent paintings by Blum, Grassi, Krebs, Simons, Stickney-Gibson; through 9/27.

Snyder—20 W. 57th St. (262-1160). "1937: American Abstract Art" features paintings that were executed in 1937—the year that the American Abstract Artists banded together in New York—by the "second wave" of American modernists, among them Charles Biederman, Ilya Bolotowksy, Balcomb Greene, Harry Holtzman, and Charles Shaw; through 10/28.

Spanierman—45 E. 58th St. (832-0208). American paintings and works on paper from the nineteenth and early twentieth centuries, by Benton, Carles, Davies, Duveneck, Luks, Walkowitz, others; through 11/14.

Tatischeff—50 W. 57th St. (664-0907). New figure and landscape paintings by Aponovich, Assael, Blanchard, Brown, Gordon, Hauptman, Hull, Ingle, Otero, Winn, others; through 9/26.

SoHo and TriBeCa

Apex Art—291 Church St. (431-5270). "Dutch Wives, Phone Sex & Other Cheap Thrills," with works by Abbott, Johns, Lord, Pittman, Sullivan, Wesley; through 10/7.

Art in General—79 Walker St. (219-0473). "new York STATEments: ten artists," with works by Brett, DeGroot, Duff-Bohrer, Lin, Luce, Miller, Phelan, Stewart, Tsao, Volonakis; *AdirondackLand,* a collaborative installation by Betsy Brandt and Susie Brandt; 9/16–10/28.

Artists Space—38 Greene St. (226-3970). "Somatogenics," with works by Buffum, Van Lamsweerde, Legros, Sterck and Rozo, Urbanski, White; "Project Space: Greg Lynn"; 9/16–10/28.

Condeso/Lawler—524 Broadway (219-1283). Recent prints by Ganz, Itami, Kumar, Mensch, Miler, Plimpton, Shalit; through 9/20.

Cristinrose—395 W. Broadway (431-1862). A collaborative project by Mary

Heilmann and Elizabeth Cannon, plus works by Todd Watts and Jason Young; through 10/15.

Dahn—39 Wooster St. (343-1420). "Vulnerability," with works by Kim, Lee, Park, Palmer, Pastine, others; through 9/30.

Drawing Center—35 Wooster St. (219-2166). "Pierced Hearts and True Love: A Century of Drawings for Tattoos"; 9/16–11/11.

Knowlton—568 Broadway (966-2625). The gallery's inaugural show, with works by Beauchamp, Gandolfi, Hansen, Kahn/Selesnick, Masters, Palacio, Piccillo, Saar, others; 9/14–10/8.

Lennon, Weinberg—560 Broadway (941-0012). Works by Connelly, Korman, Hague, Murphy, Roosen, Soriano, others; through 9/30.

Marcus—578 Broadway (226-3200). Works by Adams, Butter, Innerst, Ess, Larmon, and other gallery artists; through 9/30.

Martz—580 Broadway (334-3348). "The National Security State," with works by Ashkin, Eshoo, Green, Kalpakjian, Mulfinger; through 10/8.

Nolan Eckman—560 Broadway (925-6190). An exhibition of pages from the 1995 *SoHo Journal* benefiting the SoHo Partnership; through 9/20.

OK Harris—383 W. Broadway (431-3600). Works by Edwards, Hughes, Kemezys, Reed, Zago; 9/16–10/7.

Perlow—560 Broadway (941-1220). Landscape paintings by Brown, Gwyn, Gundelfinger, Kahn Weil; through 9/28.

Protetch—560 Broadway (966-5454). "Cutting Up," with works by Armajani, Judd, Green, Mohr, Opie, others; through 9/30.

Quartet Editions—568 Broadway (219-2819). Prints of tattoo images by Fitzpatrick, Hardy, Klauba, Paschke; 9/15–10/29.

Room—25 Thompson St. (226-1831). "apart; a whole" features works that deal with representation of the body, by Bradford, Komarin, Weiss, Wolff; through 10/8.

Shapolsky—99 Spring St. (334-9755). Images of animals in paintings and sculpture by Arnold, Carlson, Dodd, Lieber, Pace, Rupp, Sullivan, Winter, others; through 9/23.

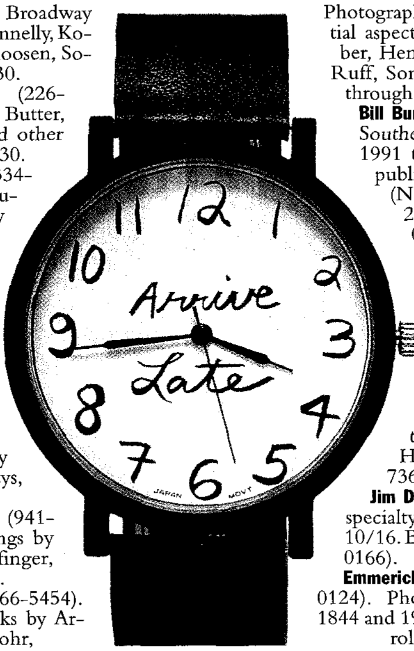
Swan—545 Broadway (334-3361). Portraits of artists, writers, and musicians, and others, by Amos, Barboza, Close, Cruz, Dine, Gross, Ringgold, Tabachnik, others; 9/13–10/7.

Wimmer—560 Broadway (274-0274). "Women on the Verge (Fluxus and Not)," with works by Blondel, Frank, Knowles, Kusama, Ono, Pondick, Schneeman, Wye; through 10/21.

Other

Deep Space—60 Broad St. (966-1825). Recent works by Harris, Hatchett, Kessler, Shultz; through 10/13.

White Columns—154 Christopher St. (924-4212). "Update 1995," with works by eighteen artists who received solo White Room exhibitions during the 1994–1995 season, among them Ahern, Bowman, Butler, Irazabal, Mellyn, Simon; 9/15–10/8.



Photography

Dieter Appelt/Edward Weston—Self-portraits by the German photographer whose retrospective is currently on view at the Guggenheim Museum SoHo/Vintage prints. Through 10/14. Pace/MacGill, 32 E. 57th St. (759-7999).

Baldacci—41 E. 57th St. (826-4210). Photographs that explore the existential aspects of photography, by Gerber, Henle, LeGray, Misrach, NASA, Ruff, Sommer, Stieglitz, Sugimoto; through 10/7.

Bill Burke—Photographs taken in Southeast Asia between 1982 and 1991 that appear in his recently published book, *Mine Fields* (Nexus Press); 9/15–11/4. 292, 120 Wooster St. (431-0292).

Imogen Cunningham—A survey of still lifes, abstractions, landscapes, and portraits; through 11/4. Greenberg, 120 Wooster St. (334-0010).

Jimmy De Sana—A survey of photographs from 1970 to 1990; through 10/14. Hearn, 530 W. 22nd St. (727-7366).

Jim Dow—Color photographs of specialty shops in England; through 10/16. Borden, 560 Broadway (431-0166).

Emmerich—41 E. 57th St. (752-0124). Photographs taken between 1844 and 1995, by Abbott, Baldus, Carroll, Edgerton, Eggleston, Frank, Hockney, Moholy-Nagy, Penn, Sugimoto, Watkins, Winogrand, others; through 10/7.

Neil Folberg—Photographs of historic synagogues throughout the world; through 10/20. Aperture, 20 E. 23rd St. (505-5555).

Allen Ginsberg—Early photographs of the Beat generation and recent self-portraits and works depicting the view from his window; through 10/7. De Nagy, 41 W. 57th St. (421-3780).

Frank Gohlke—Landscape photographs from the past 20 years; through 10/14. Benrubi, 52 E. 76th St. (517-3766).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Nagasaki Journey: The Photographs of Yosuke Yamahata"; through 10/1. . . . "*Life:* The Pacific War"; through 10/1.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe"; "Pleasures and Possibilities: A Selection from the Permanent Collection"; "His Bedroom: An Installation by Dale Kistemaker"; 9/15–11/26.

Karl Lagerfeld—Landscapes and portraits by the fashion designer; 9/16–10/11. Leica, 670 Broadway (777-3051).

Tanya Marcuse—Two recent bodies of work, one of which, a "wedding album," documents the photographer's wedding attire for her recent marriage; 9/14–10/21. Yoshii, 20 W. 57th St. (265-8876).

Miller—138 Spring St. (226-1220). Ray K. Metzger's black-and-white photographs made between 1957 and 1965 whose multiple rhythms, repetition, and lyrical juxtapositions anticipate his later *Composites*; "Inside-Outside: Photographs by Sculptors," with works by Coyne, Graham, Hunt, Kelly, Knowlton, Lewitt, Miss, Rockburne, Snelson, Wilke; 9/14–10/28.

Richard Misrach/Harold Edgerton—New photographs of the American desert/Photographs of everyday objects in the process of being exploded by arrows, bullets, hammers, and explosives; 9/16–10/21. Danziger, 130 Prince St. (226-0056).

Tina Modotti—Photographs taken between 1923 and 1929, when she was living in Mexico, including portraits, street scenes, documentation of Mexican murals, and a photo essay on the puppeteer Luis Bunin; 9/14–11/4. Throckmorton, 153 E. 61st St. (223-1059).

Karl Struss—More than 100 photographs of New York City and Hollywood by the last and youngest member of Alfred Stieglitz's Photo-Secession and the first person to be honored with an Academy Award for cinematography; through 10/14. Equitable, 787 Seventh Ave. (554-4818).

Mann—42 E. 79th St. (570-1223). The gallery's tenth-anniversary exhibition, with works by Balog, Guarino, Misrach, Verburg, others; through 10/21.

Penelope Umbrico—Images of man-made objects and the body that are blurred and altered to the point of abstraction; through 10/14. Saul, 560 Broadway (431-0747).

Todd Webb/Andrew Moore—Views of New York City taken in 1946/Photographs from the ongoing series, "New York Variations." Through 10/15. Richardson, 560 Broadway (343-1255).

World Financial Center—North Bridge, West St. between Liberty and Vesey Sts. (945-0505), open 24 hours. "Eyewitness 1995," an exhibition of press photographs that were the winners of the 1994 World Press Photo competition; 9/13–10/8

Museums

American Craft Museum—"Marriage in Form: Kay Sekimachi and Bob Stocksdale"; through 10/1. . . . "Junichi Arai: Post-Industrial Craftsman"; through 10/1. . . . "Facets of the Same Nature: A Survey of Contemporary Dutch Ceramics" through 10/1. . . . "Diane Itter: A Retrospective"; through 10/1. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.–Fri. 10–5); through 12/30. . . . "Botanical Art From the Hunt Institute Collection"; through 1/15. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Brooklyn Museum—"More Room for a View: Large-Scale Works on Paper"; through 11/5 . . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum"; through 1/30/96. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

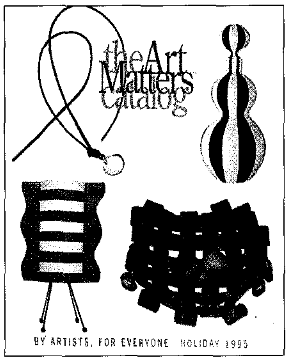
Dia Center for the Arts—"European Couples, and Others: Works by Dan Flavin"; 9/14–6/23/96 . . . . "Gerhard Richter: Atlas"; through 6/23/96. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

Frick Collection—"English Reproductive Prints In the Frick Collection." A selection of English mezzotints that were collected by Henry Clay Frick in the early 1900s; through 10/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Georg Baselitz." A survey of the German artist's paintings and sculpture from

Shopping The Art's in The Mail

Finding suitably imaginative presents for artsy friends doesn't have to be a trial. Just flip through the new *Art Matters Catalog*, full of clever, functional, and affordable artworks by Karen Finley, Jenny Holzer, Robert Kushner, William Wegman, and others. Your order will support the Art Matters Foundation's fellowship program, which provides financial support to artists. Call 800-979-ARTS for a free copy.



Photograph by Davies + Starr.

the past three decades; through 9/17. . . . "Josef Albers: Glass, Color, and Light"; through 9/17. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Dan Flavin"; 9/13–11/30. . . . "Dieter Appelt." The first retrospective of works by this German photographer; through 11/5. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Jewish Museum—"A New England Wooden Synagogue: Building Temple Israel, Greenfield, Mass." Photographs, drawings, and models illustrating the conceptualization and design of Temple Israel by architect M. Louis Goodman; through 1/14/96. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $7, $5 students and seniors.

Metropolitan Museum of Art—"Goya at the Metropolitan." The museum's entire collection of the Spanish artist's drawings, prints, and paintings; through 12/31. . . . "French Drawings of the Sixteenth Century from the Ecole des Beaux-Arts, Paris"; through 11/12. . . . "Pages of Perfection: A Trove of Islamic Painting and Calligraphy from St. Petersburg, Russia"; through 12/31. . . . "Swords Into Ploughshares: Military Dress and the Civilian Wardrobe"; through 11/26. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art"; through 10/15. . . . "Annenberg Collection of Impressionist and Post-Impressionist Paintings"; through 11/30. . . . "Modern Glass in the Metropolitan Museum of Art"; through 10/29. . . . "American Relief Sculpture"; through 10/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"From Jackson to Lincoln: Democracy and Dissent"; 9/14–1/7. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous"; through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Norwegian Folk Art: The Migration of a Tradition"; 9/16–1/7. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"AMANAPLANACANALPANAMA: An Installation by Luis Camnitzer"; through 1/7. . . . "Four Corners/Cuatro Esquinas: Recent Paintings and Drawings by José Morales"; through 1/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Museum of Modern Art—"Alfred Stieglitz at Lake George." Photographs taken by Stieglitz at his family's summer home at Lake George, New York; 9/14–1/2/96. . . . "Selections from the Gordon and Nina Bunshaft Bequest." Through 10/10. . . . "The Human Figure: A Modern Vision"; through 9/26. . . . "Leon Levinstein." Works by this New York photographer known for his images of people and street life in New York, Haiti, Mexico, and India; through 10/10. . . . "The United Nations in Perspective"; through 9/26. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"New York Now: Contemporary Cityscape Paintings"; through 12/31. . . . "Union Settlement Association: 100 Years of Leadership in East Harlem"; through 11/5. . . . "Ladies' Mile: Emporia and Entertainments"; through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Contemporary British Architecture: Recent Projects from the Royal Academy of Arts Summer Exhibition." An overview of current trends in British architecture; through 9/17. 1083 Fifth Ave. (369-4880); Wed.–Sun. noon–5 (Fri. noon–8, free 5–8); $3.50; $2 seniors and students.

National Museum of the American Indian—Three exhibitions featuring approximately 500 Native American objects from the museum's collection. 1 Bowling Green (668-6624); daily 10–5; free.

New Museum of Contemporary Art—"Temporarily Possessed: The Semi-Permanent Collection." An exhibition of artworks acquired by the museum since its founding in 1977; 9/15–12/30. 583 Broadway (219-1222); Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8 (free 6–8); $4, $3 artists, students, and seniors.

New-York Historical Society—"Treasury of the Past." Paintings, sculptures, and historic objects and documents from the museum's collection; through 9/17. . . . "On the Avenue, Fifth Avenue"; through 9/17. 2 W. 77th St (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

New York Public Library—"Writers in Wartime: Looking at World War II from the Berg Collection"; through 10/7. . . . "What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely; through 1/6/96. . . . "The Collecting Adventure, 1895–1995—Part I: Documenting Pop and Avant-Garde" through 9/1. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

Queens Museum of Art—"Live/Work in Queens." Works by eight artists who live or have studios in Queens; through 10/22. New York City Building, Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3; $1.50 seniors and children.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1994–1995." An exhibition of recent works by Petrona Morrison, Rudzani Nemasetoni, and George R. Smith; through 10/1. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum of American Art—"Florine Stettheimer: Manhattan Fantastica." A retrospective of paintings by this chronicler of thirties and forties New York intellectual and bohemian life; through 11/5. . . . "Views From Abroad." The first of three exhibitions organized by directors of European museums that looks at the artistic relationship between America and Europe during the twentieth century; through 10/1. . . . "Edward Hopper and the American Imagination"; through 10/15. . . . "Gazing Back: Shigeko Kubota and Mary Lucier"; through 9/24. . 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Carmen Lomas Garza." Prints and paintings by the Mexican-American artist that celebrate the Chicano community and experience; through 9/22. 120 Park Ave. (570-3633), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie's—502 Park Ave. (546-1119). 9/13 at 10: "American Paintings, Drawings, and Sculpture." On view from 9/8. 9/14 at 10 and 2: "19th-Century Furniture, Sculpture, Porcelain, and Decorative Objects." On view from 9/9.

Christie's East—219 E. 67th St. (606-0400). 9/14 at 10: "Antique and Fine Jewelry." On view from 9/9. 9/19 at 10 and 2: "Asian and European Decorative Arts." On view from 9/15.

Doyle—175 E. 87th St. (427-2730). 9/13 at 10: "Belle Epoque." On view from 9/9.

Sotheby's—York Ave. at 72nd St. (606-7000). 9/13 at 10:15 and 2: "Rugs." On view from 9/8. 9/14 at 10:15 and 2: "American Paintings." On view from 9/9. 9/16 at 10:15 and 2: "Wine." On view from 9/15. 9/18 at 2: "Chinese Paintings." On view from 9/14. 9/19 at 10:15 and 2: "Japanese Works of Art." On view from 9/16.

Swann Galleries—104 E. 25th St. (254-4710). 9/14 at 10:30: "Modern Press & Illustrated Books." On view from 9/9.

Klein

continued from page 57

Could this be a subtle dig at his old Mosholu Parkway rival, the man with the opulent store twelve blocks up Madison? Ralph Lauren's clothes and housewares and furniture are lusciously designed but irretrievably, lovingly referential. Ralph gives us a new and improved version of the past; Calvin and the designers who do his bidding are following a sterner, harder path, forging the future.

It's a hit-or-miss process, but all in all, Klein's hits vastly outnumber his misses. His home collection—sheets and towels and tableware and accessories now; furniture will come later—is astonishingly original and subtle, the palette gorgeously, unmistakably muted and serene. It is, in its own way, a kind of giant step for mankind.

The future is much on Klein's mind these days. It's as if as a younger man he'd lived exclusively for the present, then awakened one morning, around 1988, to find that present gone. The decimation of the fashion world in the eighties, and his own personal crash, had proved that nothing lasts unless you factor in your own mortality. This Calvin Klein has done, is doing, unflinchingly.

"Do you think about whether Calvin Klein, the company, will continue after you, like Chanel after Chanel?" I ask him.

"Absolutely," he says. "And Anne Klein after Anne Klein, and Dior after Dior? Yes. I tell you—if I were gone tomorrow, nothing would change. Because I have the team in place who understand everything that I love, and can do it and can make it happen. My goal has been to set up a company that can run without me having to be there to say it's this color, and it's that fabric. It's a business, a real business that operates. And even though it is fashion, and even though there is this mystique about it, it doesn't really need me. If I die tomorrow, this company would run just fine.

"My plan is to be here," he says quickly. "I mean, I'm not the retiring kind. I mean, yes, I wouldn't mind having time to travel—you know, there are certain things that the amount of work doesn't allow me to do. But I would rather be working. I can't think of anything that I would rather do than create products that I love, and clothes that I love, and offer people something that is in our aesthetic."

"So you're happy," I say.

Calvin Klein nods. "I mean, sometimes I'm almost embarrassed to say it," he says. "But the thing is, life should be that good—that is what we are here for. And who knows how long we are going to be here, so I make the most of it. It feels great. It's felt great for a long time. I mean, I am as happy as a clam."

And he is—whether you're happy with him or not.

restaurants

Spicy Shark…Melon Water…New Brews

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. *"AE only" indicates that American Express is the only accepted charge/credit card.*

Manhattan

Lower New York

Acappella—Food is prepared tableside at this Northern Italian downtowner. Ask for owner/host Sergio to explain the specials, or choose among veal chops, three types of pasta, and salmon with black truffles. Try the prix fixe lunch. *1 Hudson St. (240-0163). (E) AE, DC, DS, MC, TM, V.*

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

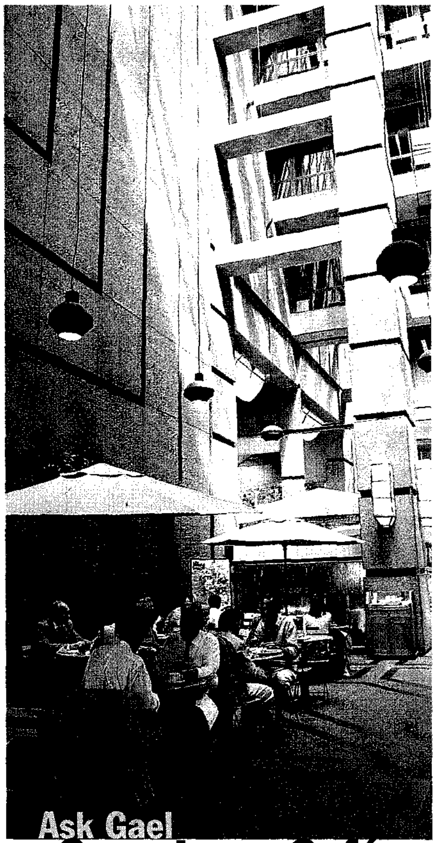
Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef/owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*



Ask Gael

Crosstown Café

I'm hungry and in a rush.

Meet me at Nonna, I said. We grabbed an umbrella'd table in the Galleria lobby and in no time were sharing a sensational small shrimp pizza with an amazing, blistered crust and dividing a savory portobello-spinach salad. A "sandwich of simply vegetables" was simply avocado, alas, but we comforted ourselves with a luscious berry tart. And so cheap. Hunting the waitress, the quicker to pay, we discovered Nonna proper, a balcony restaurant hidden behind a waterfall. Innocently, we had blundered into its patio annex. Happy mistake. (115 East 57th Street.)

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses Street (226-4621). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to re-invent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Il Palazzo—Dine in the backyard to the murmur of waterfalls. Try homemade pastas and other Italian fare. *151 Mulberry St. (343-7000). (M) AE, DC, MC, V.*

Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

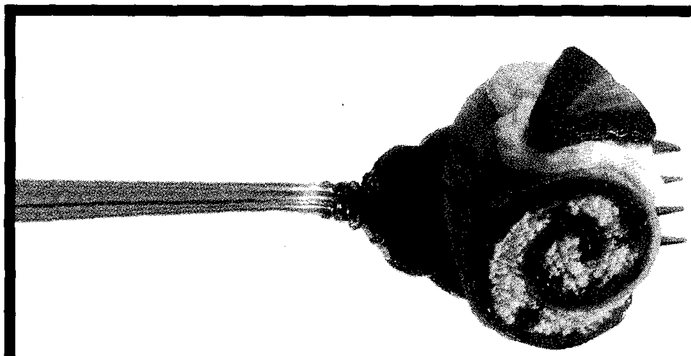
L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

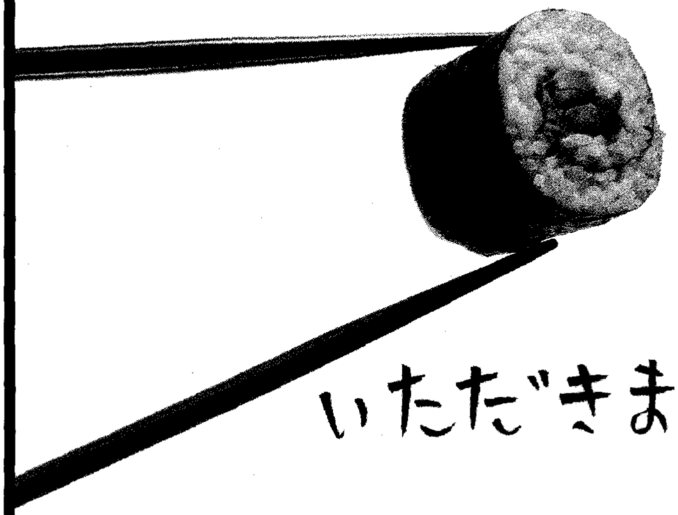
Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would

Photographs by Kenneth Chen.



Bon Appétit

Buon Appetito



いただきます

Right now, they could all translate into a big serving of cash.

No matter what your choice of cuisine, choose your Discover® Card to pay for your meal and you could win the $20,000 Grand Prize in our Dine Out/Cash In℠ $150,000 Sweepstakes. And you could win $1,000 or more in our weekly first prize drawings. From August through October, the more you dine out with your Discover Card, the more chances you'll have to win.* And that sounds delicious in any language.

IT PAYS TO

©1995 Greenwood Trust Company, Member FDIC

DINE OUT CASH IN℠ $150,000 MANHATTAN SWEEPSTAKES

Cafe Ravel
212/362-0400

Gloucester
212/750-2252

Kwannzaa
212/941-6095

Letizia Ristorante
212/517-2244

Manganaros
212/239-8355

Market Cafe
212/967-4092

Marsala
212/223-0466

Pig Heaven Restaurant
212/744-4333

Rain
212/501-0776

The Rich & Famous Deli
212/333-7424

DINE OUT/CASH IN℠ $150,000 MANHATTAN SWEEPSTAKES

*No purchase or card acceptance necessary. Open to U.S. residents 18 or older who are Discover Card members as of 7/31/95 or who have been sent a pre-approved mailing in connection with this sweepstakes. Void where prohibited. For free entry details and rules, which bind entrants, send stamped, self-addressed envelope, to be received by 11/7/95, to: Dine Out/Cash In Rules, P.O. Box 4238, Blair, NE 68009. Deadlines vary by method of entry from 8/22/95 to 11/21/95.

never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zoë—Charmingly hosted, megadesigned, and packed at lunch. Contemporary American dishes: crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. *90 Prince St. (966-6722). (M) AE, CB, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this Seaport seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Below 14th Street, East

Baby Jake's—If hipster food isn't grilled, it's fried. Try the po'boys. Innovative booth deployment in the front of the room gives you a window view. *14 First Ave., nr. 1st St. (254-BABY). (M) AE only.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

L'Udo—This cool, countrified French and Italian restaurant has rough-hewn walls with fascinating frescoes and outdoor seating that welcomes warmer weather. A changing art exhibition is hung on the walls around the garden. *432 Lafayette St. (388-0978). (M) AE, TM.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Below 14th Street, West

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best prepared but least imaginatively presented fish in town—try the pompano whenever it's available. *31 Eighth Ave., at Jane St. (242-0003). (M) ($).*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the *Daily News*, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 P.M., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, TM, V.*

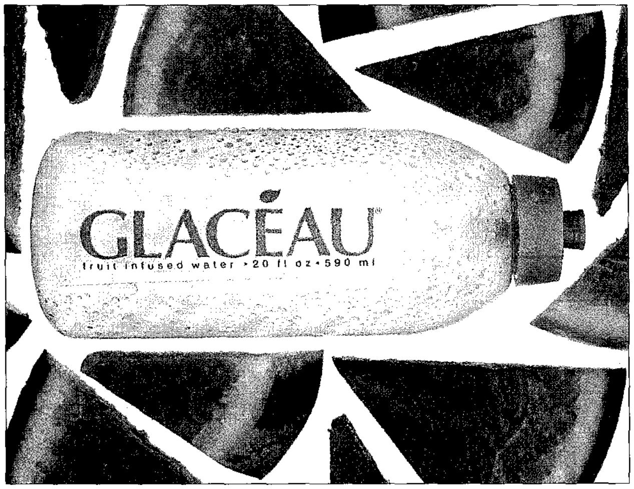
Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rêmoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Metropolis Cafe—Good people-watching in this converted turn-of-the-century bank, with an outdoor cafe and contemporary American fare featuring steak, duck, and swordfish. There's jazz nightly, and a classical-music brunch. *31 Union Sq. W. (675-2300). (M) AE, DC, DS, MC, TM, V.*



Shopping **Most water bottlers' misguided efforts to combat consumer boredom have resulted in sour citrusy seltzers and corn-syrupy tonics. Glacéau has introduced the first subtly sweet, all-natural melon-flavored drink without calories, sweeteners, or impurities, uncannily redolent of cantaloupe, honeydew, and watermelon. At Gourmet Garage, the Vinegar Factory, and elsewhere.**

Photograph by Steve Wisbauer.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel La-

14 Years Of Finger Lickin Good
The Best Ribs & Fixins served
IN OUR PLACE OR YOURS
For The Beach Or Backyard Too.
TAKE-OUT ANYTIME!
DELIVERY 11:30 AM-9 PM, M-F
TEL: (212) 431-3993 FAX (212) 966-4393
Party Facilities 20 to 100 Persons
Outdoor Terrace
Open 7 Days
• Lunch
• Brunch
• Dinner
TENNESSEE MOUNTAIN
143 SPRING ST. (corner wooster)

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

Halcyon Restaurant
Innovative Contemporary American Cuisine
Prix-Fixe Lunch $19.95 • New York's Best
Pre-Theatre Value $29.50 • Prix Fixe Dinner $34.50
"Marketplace in the Sky" Sunday Brunch $29.50
151 W. 54 St. (6-7 Ave.) Free Parking As Avail. 468-8888

Siam Inn
THAI CUISINE
916 8th Ave. (54-55 Sts.) • 489-5237
Near Carnegie Hall & Miss Saigon

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

APPLE
RESTAURANT & BAR
17 WAVERLY PLACE (212) 473-8888
VEGETARIAN AND VIETNAMESE CUISINE
LUNCH • DINNER
WEEKEND BRUNCH
SEPARATE KITCHENS
PRIVATE ROOM
KARAOKE

"One of the most outstanding wine lists in the world."
Wine Spectator, 1994 Award of Excellence
The Sea Grill
Rockefeller Plaza, W 50th Street
Lower Concourse Level 246-9201

cayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Avenues (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loftlike atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Don Giovanni—A casual west-Chelsea spot serving rustic Italian fare like brick-oven pizza, pasta, and homemade desserts. Lively outdoor café and an open kitchen. *214 Tenth Ave., nr. 22nd St. (242-9054). (I) AE, MC, V.*

L'Acajou—This casual French bistro, serving regional specialties like escargot, steak au poivre, and venison, also curates art shows. *53 W. 19th St. (645-1706). (M–E) AE, DC, MC, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now, the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

Simply Pasta—A casual, Northern Italian spot that claims to have the best tiramisu in town, as well as a host of pasta specialties. Try the black fusilli with seafood in a marinara sauce. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance between courses from the Italian and Continental menu. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

Zip City Brewing Co.—Flatiron brewpub with American pub fare, known especially for its burger. *3 W. 18th St. (366-6333). (M) AE, DC, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

LETIZIA
RISTORANTE ITALIANO
"Quality by tradition"
LUNCH • DINNER • PRIVATE PARTY ROOM
"Warm, friendly...satisfying."
ZAGAT '95
1352 FIRST AVENUE BET. 72 & 73 ST.
212.517.2244

246 Columbus Avenue (Bet. 71-72 Street)
212•580•1516
China Fun
"I've been sending friends to China Fun..."
— GAEL GREENE
N.Y. MAGAZINE
"...A terrific experience."
— RUTH REICHL
N.Y. TIMES
1239 2nd Avenue (Corner of 65th Street)
212•752•0810

LA VERANDA
Theater Goers Haven
Dine In Elegance At Moderate Prices
One Of The Best Italian Restaurants In New York
FREE PARKING NEXT DOOR 5 PM TO 1 AM
163 W 47th St Res: (212) 391-0905

SEVILLA
Luncheon Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

FELISSIMO
The Felissimo Tearoom
Serving East West Cuisine & Desserts
mon-fri 10:30-5:00 sat 11:30-5:00 lunch 12:00
afternoon haiku tea 3:00-5:00
10 west 56th street NYC 212.956.0082

Complete dinner 24.50 Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

C3
"C3 is an excellent neighbourhood restaurant."
- LONDON TIMES
"One of the best Sunday brunches in the area."
- ELLE MAGAZINE
at the Washington Square Hotel
103 Waverly Place 212-254-1200

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—Above all else, this countrified dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbecue is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: the Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultraformal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces. The Mediterranean-influenced American menu boasts specialties like chili-rubbed swordfish and baked Alaska. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

San Pietro—A popular midtown Southern Italian, with a comprehensive menu and a chef who renders fine renditions of fish, pasta, and wild game. *18 E. 54th St. (753-9015). (E) AE, DC, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

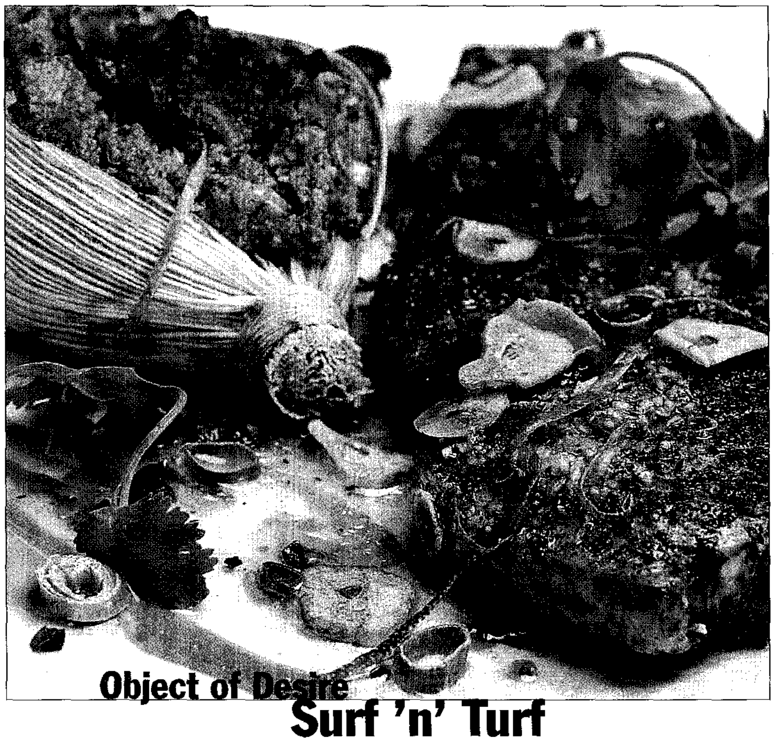
Smith & Wollensky—Carnivores keep this popular steak house jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*



Object of Desire
Surf 'n' Turf

At Mesa Grill (102 Fifth Avenue, near 15th Street), Bobby Flay teams his tender-fleshed, pepper-crusted mako shark with a niftily tied corn husk that's stuffed with corn masa and red-pepper purée—a hearty filling with a smoky jalapeño afterburn.

Photograph by Steven Freeman.

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 9th Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/726). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, TM, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

'44'—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-*

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

LA PRIMAVERA
"NORTHERN ITALIAN CUISINE" ZAGAT- "95"
PRIX-FIXE LUNCH $17.95 - Dinner $28.95
50% DISCOUNT PKG.- 6pm - till midnight
234 W. 48th.St.(Bway.&8th.Ave.) 586-2797

EL CHARRO ESPANOL
" The Classic Cuisine of Spain"
COMPLETE DINNER $15.95 Sun-Thurs
"The Best Paella in N.Y. Good Service and Reasonable Rates"—Zagat Survey 1995
Lunch & Dinner 7 Days • Credit Cards
4 Charles St. in The Village • 242-9547/243-5413
Simply the Best for Over 60 Years

SAKURA
Japanese Restaurant
615 1/2 Hudson St. (bet. W 12 & Jane St.)
Free Delivery
Tel. 645-2128 645-2129

Jo Jo
"Happiness is a thing called JoJo..."
– Gael Greene, NYM
160 East 64th Street • (212) 223-5656
(between 3rd Ave. & Lexington)

"...a splendid way to end the day."
Bob Lape, Crain's
THE SOUL OF PARIS ...IN THE HEART OF NEW YORK.
CAFÉ CENTRO
METLIFE BUILDING • EAST 45TH ST. AND VANDERBILT
212 818-1222 • 4 HOURS FREE PARKING AFTER 4:30 PM

Stuttering and Your Child: questions and answers
For a 64-page book, send $1.00 for postage and handling to:
1-800-992-9392
STUTTERING FOUNDATION OF AMERICA
Box 11749 • Memphis, TN 38111-0749

7650). (I) AE, MC, V.

La Primavera—Theater-district Northern Italian offering prix fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. *234 W. 48th St. (586-2797). (E) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theatre district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Osteria al Doge—Cheerful restaurant in the Theater District serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Rene Pujol—The rustic French food and service are careful and heartfelt. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, TM, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

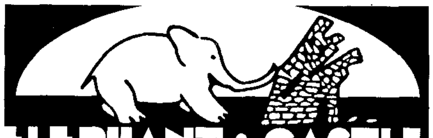
'21' Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

ZAGAT: #1 INDIAN Restaurant
dāwat
NY's Most Acclaimed Indian Restaurant
"One of the undiscovered best lunch deals." - Bryan Miller, New York Times
MANHATTAN: 210 E. 58th St. 212.355.7555
WHITE PLAINS: 280 E. Post Road 914.428.4411

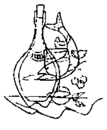
HUNAN PARK
- Elegant Chinese Cuisine -
Recommended by NY Times, NY Post, NY Magazine
Moderate Price • Beautiful Sidewalk Cafe
235 Columbus Ave. (70th & 71st) • 724-4411

"T-Bone...is first rate.
And the Prime Rib...is superlative."
- Gael Greene
American Festival Cafe
Rockefeller Plaza, W 50th Street
Lower Concourse Level 246-6699
Free parking after 5pm up to 7 hours with dinner

The Restaurant at The Stanhope
Fifth Ave at 81st St. 288-5800



ELEPHANT & CASTLE
New at 6 Bond Street! 212 254 9604



Fine Italian Cuisine
Siambelli 50th
A 50 YEAR TRADITION
46 E. 50th St., NYC (Betw. Park and Madison Ave.)
(212) 688-2760-61 • PRIVATE PARTY ROOMS
"Open every day"

TRUMP TOWER CAFÉ
Light Italian Cuisine
5th Floor Garden Terrace
725 5th Ave · 212-754-4450

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Dakota Bar & Grill—Casual, contemporary American with creative renditions of standard dishes like herb-grilled chicken with roasted garlic sauce, mashed potatoes, and pumpkin seed brittle, and grilled salmon with a green-horseradish-and-honey glaze. Award-winning wine list and an excessively long bar. *1576 Third Ave., nr. 88th St. (427-8889). (M) AE, DC, DS, MC, TM, V.*

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. *1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Boeuf a La Mode—Cozy Yorkville bistro. Try authentic Parisian specialties like rack of lamb, duck aux cassis, and moules marinieres. *539 E. 81st St. (249-1473). (E) AE, CB, DC, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Le Relais—Ask the folks at this French meta-east-sider serving a proud gaggle of fashionable internationals what to expect from their bistro, and they'll tell you they are the "heart and soul of Madison Avenue." They may well be right. *742 Madison Ave., at 63rd St. (751-5108). (M) AE, CB, DC, DS, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, pot pies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Napa—This candlelit dining room, with mosaic tiles and wine racks, features an eclectic American menu with highlights like macadamia-crusted salmon and oysters with rice-wine vinegar and sesame dipping sauce. *245 E. 84th St. (517-7068). (E) AE, DC, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tiramisu. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Ernie's—Lively Northern Italian restaurant with soaring ceilings and floor-to-ceiling windows, serving a variety of pizzettes, pasta, and meat dishes. *2150 Broadway, nr. 75th St. (496-1588). (M) AE, DC, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

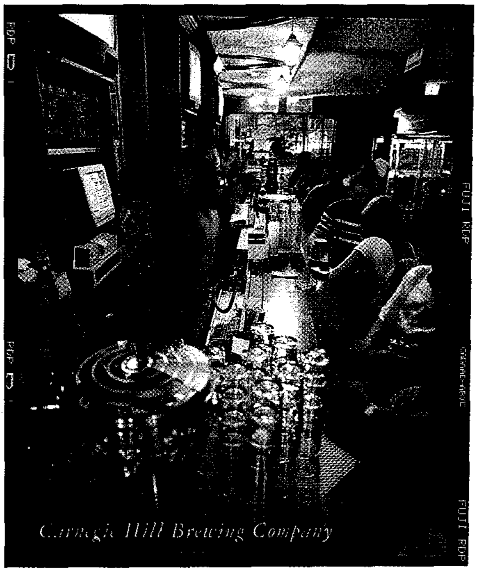
Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning décor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and

Tasting Hip Hops

This summer, two New York brewpubs came online, four more broke ground, and the New York *Times* finally took note of the sudden explosion of suds. Too bad the *Times* lauded the city's most mediocre brewpub (Westside Brewing Company, which will soon have a spinoff on the Chelsea Piers) and airily dismissed the spotty but often wonderful Park Slope Brewery (which has a new branch in Brooklyn Heights). The latter's bitter is the most elegant example of its style in the state.

In the new Heartland Brewery (35 Union Square West; 645-3400), bucolic murals depict wheat being harvested, yokels gamboling on golden hillsides. The owner hopes to franchise, and has tried to put some distance between his brewpub and the urban jungle in which it squats. Actually, there is a soupçon of truth in the label—brewer Jim Migliorini is committed to all-American ingredients. His Harvest Wheat tastes fresh and sharp and grainy, although wheat beer without Teutonic yeast tends toward blahness. Better is Golden Sunshine Ale, with a hint of orange and a flowery-hop finale; Red Rooster, with an amiable touch of roasted malt; and the marvelously heady Indiana Pale Ale. The star is Farmer Jon's Oatmeal Stout, which is long and silky and bodacious, with dark chocolate and Java in the finish. The flavor goes on and on; people next to me were saying, "Oh, wow." You could actually come here for the food, although the place is too noisy for even drunken conversation.



With Carnegie Hill Brewing Company (1600 Third Avenue, at 90th Street; 369-0808), the owners of Yorkville Brewery and Tavern have learned from their mistakes. Airy, with high, textured ceilings and clever subdivisions (a porch, a basement bar), the joint doesn't feel as generic as its cousin, and the beer out of the gate is more adventurous. A hefe-weizen is spicy-yeasty, unfiltered, the color of eggy meringue. The Urban Ale is a delicious hybrid, like a winey, dark-chocolate malted. The Golden, though, is what you'd expect—butterscotchy and callowly sweet, with no finish.

By eight, Carnegie Hill is thronged with young men and women in suits. If they scare you, take home a six-pack of the still-evolving, Chelsea-brewed Neptune ales, with odd monikers like 66 and U. The former is delicious, with fruit-salad esters and caramel malt in fine balance, capped by a coarse but tasty load of Cascade hops.

David Edelstein

velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St (234-6114). (I—M) CB, DC, DS, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Santa Fe—If it's not the margaritas, then it's the pink *faux*-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Caffe on the Green—This Northern Italian dining room has a view of lush gardens, nightly entertainment, and a menu featuring pastas, meat, and fish. *201-10 Cross Island Pkwy., Bayside (718-423-7272). (M–E) AE, MC, V.*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Long Island

Blue Parrot Cafe—New American menu with a Californian slant. The open kitchen specializes in unique renditions of grilled duck, baked catfish, and sliced steak. *1363 Old Northern Blvd., Roslyn (516-621-2494). (M) AE, MC, V.*

Dodici Restaurant—This casual Tuscan restaurant serves regional dishes like white-bean soup, red snapper, and brick-oven pizza in an elegant room with vaulted ceilings and a terra-cotta floor. *12 North Park Ave., Rockville Centre (516-764-3000). (M) AE, MC, V.*

Westchester

Restaurant Luna—Spacious, relaxed room with peach frescoed walls, dark-wood wainscoting, and an antique bar, featuring chicken, seafood, steaks, and New Haven–style pizzas. *251 Main St., Mt. Kisco (914-242-5151). (M–E) AE, DC, MC, V.*

Tony Spiritoso—Southern and Northern Italian cuisine with live music and entertainment. Try house specialties like tortellini Sandra and chicken Spiritoso. *811 McLean Ave., Yonkers (914-237-4075). (M) AE, DC, MC, V.*

Photograph by Kenneth Chen.

in concert

Love Songs...Sinfonia Starts...The Bessies

Classical Music

Wednesday, September 13

Bryant Park Salutes Broadway—The second part of Bryant Park's six-performance salute to Broadway covers favorite love songs from the fifties. *Bryant Park, Sixth Ave. bet. 40th and 42nd Sts. (922-9393), at 12:30; free.*

Randy Sandke—New works fusing jazz and classical forms, performed by the Metatonal Band and the American Brass Quintet. *Merkin Hall, 129 W. 67th St. (362-8719), at 8; $10.*

Thursday, September 14

Noonday Concert Series—Countertenor Drew Minster plays the harp and sings Lais from the *Romance of Tristan and Yseut,* and *Cantigas de Amigo,* by Martin Codax. *St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon; free.*

American Landmark Festivals—Featuring John MacLean, tenor. *Green Auditorium, 40 West 68th St. (866-2086), at 1; free.*

Gospel Quartet—Traditional favorites performed by young artists from Juilliard. *Dante Park, at Broadway, Columbus Ave. and 63rd St., at 6 (979-2700); free.*

Richard Jacobowski, Guitar—Performing solo classical guitar works. *The Spanish Institute, 684 Park Ave. at 68th St. (628-0420); $7–$12.*

Bargemusic—Featuring music by Beethoven, Bach, and Brahms. *Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn (718-624-4061 for reservations and complete directions), at 7:30; $23.*

Friday, September 15

Bryant Park Salutes Broadway—The third part of Bryant Park's six-performance salute to Broadway covers favorite "Questions and Speculations" from the sixties. *Bryant Park, Sixth Ave. bet. 40th and 42nd Sts.(922-9393), at 12:30; free.*

Manhattan Chamber Sinfonia—Presents the world premiere of Lawrence Widdoes's *From the Tomb of Abelard and Helouise,* as well as works by Hindemith and Beethoven. *John C. Borden Auditorium, Broadway at 122nd St. (749-2802), at 8; free.*

Saturday, September 16

Nancy Garniez, Piano—A twilight concert featuring late works by Mozart, Berkeley, and Schumann. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 5:30; $8–$15.*

Puerto Rico Cantos y Cancions—The music of Puerto Rico: traditional songs and modern favorites. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8; $15–$20.*

Elizabeth Hyon, Soprano—Singing works by Schumann, Schubert, and Mozart and Korean classic songs, with pianist Ji-Hyun Cho. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8:30; $30.*

Sunday, September 17

Bartók/Stravinsky—A series of three concerts and a symposium on the work of these two composers. The Miami, Amernet, and St. Lawrence String Quartets will perform Bartók's works chronologically, starting at noon. At 7:30, Christopher O'Riley and Emma Tahmizian perform Stravinsky's ballet scores. *Merkin Hall, 129 W. 67th St. (362-8719), at noon, 2:30, and 7:30, symposium at 5; $20.*

Manhattan Chamber Sinfonia—See 9/15; at 2.

Bargemusic—See 9/14; at 4.

Monday, September 18

Noonday Concert Series—Tenor Todd Frizzell, accompanied by pianist Robert H. Smith and guitarist Pasquale Bianculli, performs works by Poulenc, Britten, and Argento. *St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon; free.*

Rokkasen—Concert with traditional Japanese instruments. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8; $16–$20.*

Peter Prosser, Cello—A faculty recital. *Concert Hall, Mannes College of Music, 150 W. 85th St. (580-0210), at 8; free.*

Marat Bisengaliev, Violin—Perfoms works by Brahms, Bach, Tulebayev, and Tchaikovsky with pianist John Lenehan. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $15–$20.*

Bryant Park Salutes Broadway—See 9/15.

Drawing by Pablo Picasso/courtesy of the Merkin Concert Hall.

Instruction
Symposium for Strings

Dance critic Arlene Croce, composer-conductor Lukas Foss, and composer Charles Wuorinen start off Merkin Concert Hall's fall season with a symposium: 'Bartók/Stravinsky: A Feeling for Form.' The discussion explores just what it is that draws composers to a particular form; the companion concerts survey Bartók's string quartets and Stravinsky's ballets. (See listing.)

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Opera

New York City Opera—Puccini's *Turandot,* 9/12 at 8, 9/16 at 1:30. Verdi's *Rigoletto,* 9/14 at 8. Hindemith's *Mathis der Maler,* 9/15 at 8. Mozart's *Don Giovanni,* 9/16 at 8. Verdi's *La Traviata,* 9/17 at 1:30. *New York State Theater, 20 Lincoln Center (870-5570); $17–$78.*

Amato Opera—Inaugurates its forty-eighth year with a new production of Puccini's *Tosca,* playing through 10/8. 9/16 at 7:30, 9/17 at 2:30. *319 Bowery (228-8200); $18.*

Dance

The Bessies—The eleventh annual New York dance and performance awards, hosted by David Cale and Elie Covan, with performances by guest artists. 9/12 at 7:15. *Kaufman Concert Hall, 92nd Street Y at Lexington Ave. (691-6500); $5.*

Schönberg Dancycle 1995—Presents the work of eight choreographers selected by Murray Spalding from the Dancycle Workshop and the Dancycle Salon. 9/14 and 9/15 at 8. *DIA Center for the Arts, 155 Mercer St. (924-0077); $10.*

Susan Rethorst—Performs "Little by Little, She Showed Up," with Karen Weber and David Thomson. 9/14 through 9/17 at 9. *P.S. 122, 150 First Ave., at 9th St. (477-5829); $12.*

Coyote Dancers—Sponsored by the Dance Theater Workshop. Maher Benham, founder and choreographer. 9/16 at 8, 9/17 at 3. *Hunter College, Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448); $10–$15.*

Grisha Coleman—Performs the ever-evolving *Black Alice.* 9/17 at 8. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $12.*

Pilar Rioja—Engagement extended through 9/20: The renowned flamenco dancer presents the premiere of *Martinete* and other works. 9/12 to 9/15 at 8, 9/17 at 3. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850); $25.*

the mix

immy's Apprenticeship…Beene Forever

Retrospective

Dizzying Dean

Not many dead stars are worshiped without being laboriously interpreted. James Dean has been gone for 40 years, and still his celluloid presence resists analysis, merely requiring rapt attention. The instinct for the camera that captivated some Catholic girls in 1951—Dean played John the Apostle on a TV Easter show; they formed the Immaculate Heart James Dean Appreciation Society—has compelled the Museum of Television and Radio to retrieve all the early small-screen dramas (and the Pepsi commercial) that served as his apprenticeship. James Dean on Television: A Myth in the Making will be kicked off by a September 21 seminar with performers and directors who pioneered the medium alongside him. (Call 621-6600.)

Photograph courtesy of the Museum of Television and Radio.

Radio Highlights

Symphony Hall—9/12: Haydn's Symphony No. 94 in G, *Surprise,* and Malipiero's Symphony No. 3, *Delle campane.* 9/13: Beethoven's Symphony No. 1 in C, Opus 21, and Schumann's Piano Concerto in a, Opus 7. 9/14: M. Haydn's Flute Concerto in D, MH 105, and Cherubini's Sinfonia in D. 9/15: Beethoven's Symphony No.8 in F, Opus 93, and Strauss's *Death and Transfiguration,* Opus 24. 9/18: Leclair's Violin Concerto in A, Opus 10, and Borodin's Symphony No. 2 in d. 9/19: Poulenc's *Les Biches* and Mozart's Symphony No. 41 in C, K. 551. 9/20: Prokofiev's Piano Concerto No. 3 in C, Opus 26, and Schubert's Symphony No. 8 in b, *Unfinished.* Every weeknight at 8; WQXR, 96.3 FM.

New York and Company—9/12: Charlton Heston on his autobiography, *In the Arena;* Jean Bach on his documentary "A Great Day in Harlem"; Andrew Sullivan on *Virtually Normal.* 9/13: Dorothy Allison on *Two or Three Things I Know for Sure;* Grammarian Dr. Alan Cooper on how to speak proper English. 9/14: Richard Brookhiser on world events; Garry Marshall on his book *Wake Me When It's Funny;* Edward Koren on his cartoon collection *Quality Time.* 9/15: Stephen Bogart on his father in *Bogart;* Open phones. Every weekday at noon; WNYC, 820 AM.

Sunday Night Opera House—9/17 at 8 P.M. Strauss's *Salome.* With Catherine Malfitano, Bryn Terfel, and the Vienna Philharmonic. Christoph von Dohnanyi conducts. WQXR, 96.3 FM.

New York Philharmonic Opening Night—9/20 at 8 P.M. Strauss's *Don Juan,* Opus 20, and Songs; and Wagner's *Die Meistersinger,* overture, and *Götterdämmerung,* funeral music and immolation scene. With Jessye Norman. Kurt Masur conducts. Hugh Downs hosts. WQXR, 96.3 FM.

"Casper Citron"—9/23 at 10 P.M.: Wendell Minor, artist, talks about his book *Art for the Written Word: Twenty-five Years of Book Cover Art,* with novelist William Martin, author of *Cape Cod.* David Litfin, columnist for the *Daily Racing Form,* tells about his book *Dave Litfin's Expert Handicapping: Winning Insights Into Betting Thoroughbreds.* Larry Linville, actor (the former Frank Burns on *M★A★S★H*), talks about his Off Broadway role in *Travels With My Aunt.* Freelance author Mark Schone speaks about the comeback of the southern chain gangs discussed in his article "Alabama Bound." WOR, 710 AM.

Recorded Music

Evil Stig *Evil Stig* (Warner Bros./Blackheart)—Commemorated by Seven Year Bitch in an album title and mourned by hundreds of other Seattle-ites, Mia Zapata—the Gits singer whose rape and murder shook the indie-rock nation two years ago—has now found an even more impressive eulogizer: proto-riot-grrl Joan Jett, who here fills in for Zapata in a thunderous live album by her former band. (The title is "Gits Live," *Exorcist*-style.) The set begins with Jett snarling Zapata's "Sign of the Crab," whose defiant lyrics ("Go ahead and slash me up, spread me all across this town") are absolutely chilling in present light. And the majority of *Stig* imparts a similarly haunting image of self-destructive (there are no less than four drinking songs) and troubled marginality. There are moments of transcendence (the band ably reprises Jett's cover of "Crimson & Clover"), but for the most part this is a scarifying chronicle, the dark side of when riot grrls grow up. CHRIS NORRIS

Tours

Pre-Rosh Hashana Jewish East Side—9/17 at 1 P.M.: A special holiday tour. A walking tour of the Jewish East Side to celebrate the coming of the New Year. Stops include: the Eldridge Street Synagogue, the Daily Forward, the Henry Street Settlement, and the founding sites of HIAS and the B'nai Brith. $9 for adults, $7 for students and seniors. Call Big Onion Tours for meeting site (439-1090).

"All in the Family"—See Little Italy on Sidewalks of New York's guided tour of *Godfather* land. Call 517-0201 for schedule information and meeting place; $12.

"A Writer's Walk Through Greenwich Village"—See the residences of poets, playwrights, novelists, and journalists as well as their gathering places and sites made famous in their work. Call 517-0201 for schedule information and meeting place; $12.

The Written Word

Julia Blackburn—9/11 at 7:30, reading from her novel *The Book of Color* at Books & Co., 939 Madison Ave. (737-1450); free. Sonny Mehta introduces.

Richard Whelan—9/12 at 7:30, reading from his *Alfred Stieglitz: A Biography* at Books & Co., 939 Madison Ave. (737-1450); free.

Witold Rybczynski—9/14 at 7:30, Shakespeare & Co., 2259 Broadway, at 81st St. (580-7800); free.

M. Mark—9/19 at 7:30, on her new magazine *Word,* at Books & Co., 939 Madison Ave. (737-1450); free.

Kay Jamison—9/18 at 7:30, Shakespeare & Co., 2259 Broadway, at 81st St. (580-7800); free.

bell hooks—9/20 at 7:30, Shakespeare & Co., 2259 Broadway, at 81st St. (580-7800); free.

New York Is Book Country—The annual weekend of readings, sales, and parties begins on 9/15. Call 207-7242 for information.

Lectures and Panels

Louisa May Alcott—9/14 at 8:30 A.M.: Francine du Plessix Gray, bell hooks, Ruby Dee, Frances Lear,

Heroes *continued from page 61*

DIANE KEATON, DIRECTOR OF THE JEWISH *Terms of Endearment?* It's a notion that gives some pause. Granted, she once had a Jewish boyfriend, but when he made a movie specifically about her, there's a scene in which her grandmother looks at him and sees a long-bearded Hasidic Jew. In another scene, Woody Allen is appalled when Annie Hall orders pastrami on white bread with lettuce and mayo.

"Pastrami on Wonder Bread," says one of the movie's principals. "That's *Unstrung Heroes.*"

Why Keaton chose this project is a bit easier to explain. She had been trying to make her first big feature "for several years," she says, walking through the Village. "I was auditioning to direct a feature and I had several things that fell apart and I auditioned for this and the producers were talking to people and I was trying to get on a project and I met with them and told them my ideas and they seemed to like them and . . ."

Keaton talks fast and low, without any of the *hmms, aahs, la-dee-das,* or other Annie Hall–isms that interviewers have transcribed over the years. (Except for one moment on 12th Street, when she endearingly exclaims, "Cobblestones!" as if she'd never seen them before.) Her cadence is more Howard Hawks than Woody Allen. She's wearing a curious outfit—big surprise—consisting of a black cap, a black suit, black boots, a little polka-dotted kerchief, and that yowza cross. The effect is somewhat severe: Sister Bertrille meets Charlie Chaplin.

So *Unstrung Heroes,* with the Michael Eisner stamp of approval, seemed a better bet to the aspiring feature director than her other prospects, which included a film for Steven Spielberg about a dog and cat who conspire to keep their divorcing mistress and master from splitting. Keaton says she was drawn to the script by the character of Lidz's mother, whom she related to a next door neighbor in the "tract-home housing development" where she grew up in the fifties. "She was this unusual, special woman," the director says, "like, she had more Danish Modern things and great style, and she changed the life of our family because we had a house like everybody else had and she moved in next door to us and her house was like a jungle—her kids ran around naked and they didn't go to church and we were just like, What is this?"

Here, perhaps, comes another one of the pitfalls of trying to make a movie about somebody else's life story, Jewish or not. The identity of Lidz's parents was heavily intertwined with New York and its environs. More assimilated than the observant uncles, the Lidzes were still *Ur*-Jews of the suburban fifties and sixties. They had a Miami honeymoon, vacationed in the Catskills, and settled on Long Island. When Selma Lidz's future husband seems to be balking, her sister urges her to play hard to get and "take a week off and go to Grossinger's." Keaton's affection for her neighbor is more nostalgic of her own life, probably, than it was instructive for her film.

On the set, sources say Keaton acted more like the old Annie Hall we know and love, avoiding confrontation with occasionally pathological shyness, sometimes going so far as to run out the back door of her trailer when someone came in the front. "It's hard to have a conversation with her," says Turturro, who would run along beside her talking as she darted away. Others complained that everything went too fast. Keaton's big rush may have been that she was trying to impress the studio with her efficiency—and indeed, she came in ahead of schedule and under budget. But sometimes her reticence was considered less than guileless. Lidz says that when he and his Uncle Arthur visited the set, Keaton turned on her heel and ran away from him until, cornered by the child actor Nathan Watt, she stage-whispered to the boy, "I'm afraid of him"—meaning the man whose memoir she was filming. "I think she's the only human being who's ever been intimidated by me in my entire life," says the mild-mannered Lidz.

Some wonder whether this dithering "Annie Hall act" was a way of avoiding questions about, among other things, script changes, which occurred with frequency. LaGravenese, who was never asked to visit the set, confirms hearing that Keaton's personal assistant, a young man named Bill Robinson, bragged about rewriting the script; in fact, Keaton mentions Robinson's name in the list of people who had their hand in the revisions. And, curiously, in the film, the character of Ash, young Franz's friend, introduces himself as "Ashley William Robinson" (not a name in Lidz's book).

But what were these script changes all about? LaGravenese says what he can see is more a matter of small "bits" and turns of phrase. The big fixes had already been made by shooting time. It's easy to begin imagining that the decisions about what to exclude and include in this screen adaptation were derived from other than purely logistical reasons, what Keaton and the producers call "cinematic" considerations of "streamlining" the material.

And sanitizing. Left out of the film, for example, was Lidz's Uncle Harry, who believed he was a world-champion prizefighter in nine divisions, and who, having fought in the Spanish Civil War, was the relative who veered hardest to the left. Taken out as well from LaGravenese's early draft was Uncle Leo, a mental-institution inmate who had "culled a collage of references to skin and fur from Pound's *Cantos*" called "A Pound of Flesh." (Lidz's Uncle Danny explains Leo's condition by saying he had drunk "Milk of Amnesia.") But Keaton didn't want Leo in, a source on the film says, because "Diane wanted crazy but she didn't want *crazy.* She also thought the asylum would be too dirty."

A long scene with Leo and his brothers punning hotly away in the asylum made up a good part of LaGravenese's first script. Turturro lobbied for the scene to be included, feeling that his character, the father, in Lidz's book a great punster, would be "clarified" by the meeting. It's interesting to note that, along with the studio directive telling LaGravenese to make the script "less Jewish," they also asked for it to be "funnier." And yet Keaton and the producers balked at including the Lidz brothers' obsessive Marx Brothers banter. According to Turturro, "They said people wouldn't understand it." Perhaps Disney thought America's schools would have to improve before an audience could handle such teasing little exchanges:

"Who's Spinoza?" Lidz asks his father.

"The seventeenth-century Dutch metaphysician," he replied.

"What's a metaphysician?"

"I never metaphysician who didn't overcharge."

So it's not exactly S. J. Perelman, but it's a far cry livelier than syrupy dialogue that sounds more like an episode of TV's *Family:*

"Mom, are you gonna die?"

"Yes, honey, and I'm so sorry."

There are also many capers not found in the book, some of which a Jewish person wouldn't have to be entirely thin-skinned to find offensive. The little Jewish children, for example, are obsessed with the idea that their housekeeper is stealing quarters from them. Or, consider paranoid Uncle Danny's onscreen explosion: "I LIKE IKE—a secret gentile code for I HATE KIKES! Anyone with half a brain knows that." Much funnier—and in the book—is Uncle Danny's sudden realization that Bugs Bunny is a Nazi because he's trying to erase Daffy Duck with a giant pencil. "Dirty rabbit bastard!" he yells.

Perhaps the most disturbing thing about Keaton's *Unstrung Heroes* is that it is practically impossible to watch it without crying. Roth and Arnold brag that members of the press have been seen exiting with mascara running and damp tissues wadded in their hands. Keaton has made a beautifully shot ode to motherhood that plucks at the heartstrings pretty darn hard. Baby-boomers everywhere, now losing or preparing to lose their own parents, may in fact find it cathartic, just as Michael Eisner predicted. And they may not even notice all the other ethnic stuff.

Wendy Wasserstein, and Georgette Mosbacher consider the life and works of the author on this panel moderated by Harold Evans. Call 940-7480 to reserve a seat at mad.61, 10 E. 61st St. Admission is $35 and includes breakfast.

Siegfried Kracauer—9/14 at 7:30: Thomas Y. Levin, translator and editor of Kracauer's *The Mass Ornament: Weimar Essays,* will be joined by panelists Susan Sontag, Annette Michelson, and Miriam Hansen at Books & Co., 939 Madison Ave. (737-1450); free.

Sports

The Belle Curve—The only thing the Yankees have been able to do consistently this season is be maddeningly inconsistent: Win seven and challenge the Red Sox for first place, lose nine and fall out of the wild-card chase. Win five to get back in the race, lose . . . Which means they could outslug Albert Belle, Jim Thome, and the AL-leading Cleveland Indians one moment and be shut down by the fading Baltimore Orioles the next. At Cleveland Mon.–Wed., 9/11–13, at 7:05. At Baltimore 9/14–17, Thurs. at 7:35, Fri. at 8:05, Sat. at 7:05, Sun. at 1:35.

Sid Vicious—The Mets wrap up their two-week-long road trip at Montreal Mon., 9/11, at 7:35 and return home to host the Astros and the Phillies. After being released by the Orioles earlier in the year with an ERA somewhere in the vicinity of Cal Ripken's consecutive-games streak, ex-Met Sid Fernandez has—*jumping Jehoshaphat!*—emerged as Philadelphia's ace; last week, El Sid was named the NL Pitcher of the Month for August, when he went 5–0 with a 2.68 ERA and 54 strikeouts in 43⅔ innings. At Shea vs. Houston Tues.–Thurs., 9/12–14, at 7:40; and Philadelphia 9/15–17, Fri. at 8:05, Sat. and Sun. at 1:40.

What's Blue and Green and Dead All Over?—Why, the Giants and the Jets after their season-opening disasters. So impotent were both teams, on both sides of the ball, that sports pundits from coast to coast were almost ready to grant their respective opponents, the Cowboys and the Dolphins, a bye to the Super Bowl. Granted, no one would dispute that the Jets are a far worse team than the Giants. The great equalizer—one that may lead to the Jets' having a better record going into November—is a league schedule that pits the Big Blue against playoff-contending teams for the first seven weeks, while the Jets play both expansion teams in that time span. The Giants visit Green Bay Sun., 9/17, at 1; the Jets host Jacksonville Sun., 9/17, at 4.

Pretty in Pink—This weekend, the Empire State Building and other city landmarks will "paint the town pink" in honor of the New York Race for the Cure (Sun., 9/17, in Central Park). The all-women five-kilometer race benefits breast-cancer programs in the metropolitan area and national research projects through the Susan G. Komen Breast Cancer Foundation. Register at the New York Coliseum, 10 Columbus Circle, from Thurs., 9/14, through Sat., 9/16, or Sun., 9/17, at Central Park. The race begins at 9 A.M. at 69th St. and Central Park West. For more information or to become a volunteer, call 210-3860.

The Boston New York AIDS Ride—A three-day bicycle-ride fund-raiser for AIDS-related services at New York's Lesbian and Gay Community Services Center and Boston's Fenway Community Center. The ride commences from Boston's World Trade Center Fri., 9/15, and ends Sun., 9/17, at the Greenwich Village Piers. For more information, call 242-RIDE or 800-825-8000.

Cue

Kim France
Editor

Maureen Callahan
Movies
John Dioso
Sports
Barbara Ensor
Kids
Linda Hall
Books
Events
Radio
Alexandra Lange
In Concert
John Leonard
Television
Edith Newhall
Art
Chris Norris
Nightlife
Popular Music
Robin Raisfeld
Restaurants & Bars
Randall Short
Theater
Cabaret

Online Even as the New Journalism flourished in the sixties, the New Journalists faced an unpromising freelance market: *Look, Show,* and *The Reporter* would soon cease to exist; *Life* would soon cease to matter. But a supplement to the Sunday *Herald Tribune* evolved into this magazine following the *Trib's* death, and two of the period's more important journalists, Gloria Steinem and Nick Pileggi, found a home here. This week, each hosts a conference on CompuServe about the early days of *New York* (see listings).

Events

Intel World Chess Championship—9/11-10/13: World chess champion Gary Kasparov defends his title against Vishy Anand in a best-of-20 competition atop the World Trade Center; it's the first time since 1907 that an entire championship match is being played in the United States. Call 1-800-388-KING for additional information and tickets. Admission is $15 per game.

Online

Carl Hiaasen—Cool pulp novelist, Miami *Herald* columnist, and writer of the $12 million Demi Moore vehicle *Striptease* on America Online: 9/11 at 8 P.M.

Soul Coughing—Popular fuzz-rock band on sonic net (http://www.sonicnet.com): 9/12 at 9 P.M.

The Rock and Roll Hall of Fame Debate—Should it stay or should it go? Join *Spin* magazine's associate editor Lee Smith for the first *Spin* Online debate. On America Online: 9/13 at 9 P.M.

John Berendt—Author of *Midnight in the Garden of Good and Evil* and former *New York* magazine editor. On Echo: telnet echonyc.com or dial 212-292-0912 with your modem and login as echo-live. 9/14 at 9 P.M.

Nicholas Pileggi—Classic *New York:* Contributing editor of *New York* Magazine and most recently a screenwriter (with his wife, Nora Ephron) will be live on CompuServe in the *New York* Online Forum (*go:* NYTALK): 9/14 at 9 P.M.

Richard Price—Author of best-selling book *Clockers,* which has been made into a soon-to-be-released film by Spike Lee, will be on Prodigy: 9/14 at 10 P.M.

Gloria Steinem—More classic *New York*: Onetime contributing editor of *New York* magazine and legendary feminist will be live in the *New York* Online Forum (*go:* NYTALK): 9/15 at 9 P.M.

Ozone Layer Awareness Week—Jeffrey Levy develops materials for the general public about the science of ozone depletion and evaluates new refrigerants under the Significant New Alternatives Policy Program (SNAP). He has developed the USEPA & Ozone Depletion Web site. On America Online: 9/18 at 10 P.M.

Conferences usually last for about one hour. Send comments to runnette@emedia.net

In Print

Staying Power

Two women, exchanging air kisses, discreetly scan each other's impeccably exercised, elegantly clad figures. "Beene?" one murmurs to the other. "Yes," replies her sister in fashion, with the modest pride of those who are flawlessly clothed. Those of us not rich and thin enough to amass a wardrobe of Beenes can at least survey the progression of the designer's work in a handsome new book. *Geoffrey Beene* (Harry N. Abrams) is lavish with dynamic pictures by masters of fashion photography. (Brenda Cullerton's accompanying text sounds rather as if it's been translated from the French, then tweaked by an advertising copywriter, but it covers the pertinent themes.)

Geoffrey Beene

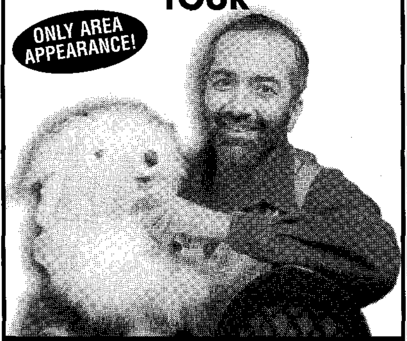
Beene, who opened his own studio more than three decades ago, after a long Seventh Avenue apprenticeship, has steadily followed a course of meticulous refinement. The name of his game is evolution; while his more frenetic peers have been riding the roller coaster of faddishness and stunt-mongering, Beene the perfectionist has calmly pursued simplification. His seaming, for instance, is so agile and unobtrusive, his garments are compared to second skins.

Happily, the consummate tact of these clothes does not exclude the fashion basics of wit and erotic appeal. Scrupulous cut-out sections, revealing bare or barely veiled skin—a Beene hallmark—are seduction at its most sophisticated. And the frequent juxtaposition of elements—workaday fabrics with luxurious ones, sports motifs invading formal evening garb (as in the celebrated sequined, floor-length football jersey)—prove that Beene intuits the link between oddity and pleasure.

In designing for an idealized contemporary woman, Beene champions freedom. His costumes don't merely allow movement, they imply it. They urge the wearer to action and liberation—of mind as well as body. Among the Beene epigrams recorded in this book: "Beauty is a measure of energy."

TOBI TOBIAS

Photographs: top, Dan Borris/Outline; bottom, courtesy of Harry N. Abrams.



RADIO CITY MUSIC HALL PRODUCTIONS PRESENTS
THE
RAFFI
RADIO
TOUR
ONLY AREA APPEARANCE!
RAFFI'S NEW SHOW!
SUN., OCT. 8 • 7PM
TICKETS ON SALE NOW at the Radio City® box office, TICKETMASTER® locations, or call (212) 307-7171. All seats reserved. $25.50, $19.50, $15. Limited VIP seating available. For information, call (212) 247-7777. Preferred seating is available to American Express® Gold Card and Platinum Card® Members by calling (212) 307-GOLD.
No service charge at the box office. Outlets and telephone orders subject to a Ticketmaster service charge.
RADIO CITY MUSIC HALL®
at Rockefeller Center

Solutions to last week's puzzles

L	E	E	J		B	O	A	S			D	U	N	E	S			P	M	S
A	N	T	A		R	A	N	C	H		O	P	O	R	T	O		R	A	H
I	M	A	M		A	R	T	H	U	R	M	I	L	L	E	R		E	T	O
R	E	L	E	N	T	S		O	L	E				E	N	A	C	T	E	D
	S	I	S	I				O	C	T	E	T	S		O	T	H	E	R	
	H	A	R	T	C	R	A	N	E		V	E	I	N		E	R	N	I	E
			U	S	A	B	L	E		M	E	A	R	A	S		I	S	A	T
I	R	E	S		L	I	A	R		A	S	P		D	I	E	S	E	L	S
T	E	S	S	A		S	I	S	S	Y		O	R	I	E	N	T			
E	D	S	E	L	S				W	A	L	T	E	R	S	C	O	T	T	
R	I	A	L	T	O		A	D	A		I	S	M		T	O	P	H	A	T
	D	Y	L	A	N	T	H	O	M	A	S				A	D	H	E	R	E
			L	I	N	I	N	G		L	A	T	H	E		E	E	R	I	E
A	R	M	O	R	E	D		S	H	A		H	I	L	T		R	E	F	S
M	E	O	W		T	E	F	L	O	N		E	G	O	I	S	M			
A	S	T	E	R		S	E	E	P		J	O	H	N	O	H	A	R	A	
	P	O	L	I	O		E	D	I	T	E	D				E	R	I	N	
A	I	R	L	A	N	E				R	E	O		C	A	L	L	F	O	R
U	R	I		L	E	W	I	S	C	A	R	R	O	L	L		O	L	D	E
N	E	Z		S	T	E	L	L	A		S	E	P	I	A		W	E	E	P
T	S	E			O	R	L	O	N			S	T	O	W		E	S	S	O

B	A	N	N	O	C	K	B	U	R	N		C		S
	W		E		L		I		I		F	R	A	U
B	A	L	L	B	E	A	R	I	N	G		E		P
	Y		L		A		D		G		O	N	C	E
H		C		D	R	E	S	S	E	D		E		R
E	R	O	D	E	S		O		R	E	A	L	M	S
R		N		L			F			N		L		E
P	I	C	T	U	R	E	P	O	S	T	C	A	R	D
E		U		G			A			A		T		I
T	A	B	L	E	T		R		S	T	R	E	W	N
O		I		S	H	E	A	T	H	E		D		G
L	I	N	K		E		D		O		S		B	
O		A		F	I	L	I	B	U	S	T	E	R	S
G	A	G	A		S		S		T		U		A	
Y		E		I	M	P	E	R	S	O	N	A	T	E

Kids

Big Bugs...

Children's Events

Fall Bounty—Make apple butter; brake, scutch, and hackle flax in preparation for the spinning and weaving of linen; and churn butter, to the rhythm of music made on hollowed-out vegetable gourds and stories told by Cooper-Moore at **Lefferts Homestead Children's Museum**'s annual Harvest Fair. Sept. 17 between 1 and 4. Willilink entrance to Prospect Park, on Flatbush Ave. near Empire Boulevard, between the Prospect Park Wildlife Center and the Carousel, Brooklyn (718-965-6505). ●●

Crafty—African-American culture takes over the **American Craft Museum** during a two-day festival called "Celebrations!" (see photo caption). Saturday, David Pleasant performs music inspired by the Gullah people of the Georgia Sea Islands, followed by a demonstration of how children can make musical instruments out of objects they may have at home. Sunday, weather permitting, storytellers, weavers, dance performances, and a fabric-painting workshop will spill out onto the street. 40 West 53rd St. (956-3535). General admission is $5; $2.50 for students and seniors; children under 12 admitted free. ●

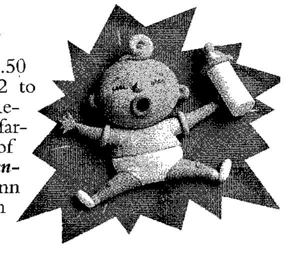
Checkmate—The last week of **Chess for Kids in Bryant Park,** a tournament open to kids from elementary- to high-school age with or without chess experience. Sixth Ave. between 40th and 42nd Sts. Saturdays from 10:30 to 1, through Sept. 16. For further information, call 302-5874. (In bad weather, the tournament meets half a block away at the New York Chess and Backgammon Club, 120 West 41st St.) $5.●

Circus Bezerkus—The "At the Circus" festival for kids continues this week with *Charlie Chan at the Circus,* a 1936 release in which the notorious Asian detective sleuths out the murder of an unpopular big-top boss. Sept. 16 and 17 at 2. The Walter Reade Theater, Lincoln Center, 165 West 65th St. (875-5610). $2. ●

appening Ruckus Manhattan

At Celebrations!, an African-American Craft Festival at the American Craft Museum, kids can make more mayhem than most moms allow at home. On the itinerary: banging on tin cans and five-gallon water-cooler bottles; making African-inspired clay pots; and leaving one's personal mark on an enormous fabric painting. September 16 and 17 from 11 to 4. Call 956-3535 for details.

Children's Theater—*The Snow Queen,* an original one-act musical based on the Hans Christian Andersen story, runs Sept. 16 through Oct. 8 at Bill Solly Children's Theater. Weekends at 1. 351 West 46th St. (664-0911); $6. Reserve. *The Left-Out Leprechaun,* a musical about the only leprechaun in Ireland who is clueless as to the whereabouts of a pot of gold. For ages 4 and up. Weekends at 2 through Oct. 8. Queens Children's Theater, 256-21 Union Turnpike (718-343-1052). General admission is $6, children and seniors $5. Reserve. Lenny Suib Puppet Playhouse presents ***Aladdin,*** weekends at 10:30 and noon. Asphalt Green's Mazur Theatre (369-8890, ext. 111); $3.50 for children (ages 2 to 16), $4 for adults. Reserve. Puppetworks' farcical fall production of ***The Sorcerer's Apprentice,*** based on Johann Wolfgang von Goethe's ballad, includes a black-light ballet. Recommended for ages 4 and up. Performances are Saturdays through Dec.16 (and Sundays, Sept. 10, 17, 24, Oct. 29, Nov. 26, and Dec. 17) at 12:30 and 2:30. 338 Sixth Ave., at 4th St., Brooklyn (718-965-3391); $5 for children, $7 for adults. Reserve. ***Humpty Dumpty Falls in Love*** (at 1:30) and ***Cinderella: More Than Just a Pretty Face*** (at 3) are performed weekends through Nov. 19 at the Grove Street Playhouse (formerly the Courtyard Playhouse), 39 Grove St. (741-6436); $7. Reserve.



Fact Informs Fiction—"New York in Children's Books: Yesterday and Today" is an exhibit of children's books set in our fair city. Many of them are already favorites. Included are *The Cricket in Times Square,* by George Selden; *The Philharmonic Gets Dressed,* by Karla Kuskin; *Homeless,* by Bernard Wolf; and *From the Mixed-Up Files of Mrs. Basil E. Frankweiler,* by E. L. Konigsburg. Through Sept. 30 at the Donnell Library Center Central Children's Room, 20 West 53rd St.●

Red Light—Free clinics given by Central Park Skate Patrol volunteers instruct both adults and children on how to come to that all-important stop on in-line skates. Volunteers wear red shirts with white crosses. Children, ages 6 and up, must wear wrist guards and helmets to participate. Sat. and Sun. from 12:30 to 5:30, weather permitting. At 72nd St., both east and west entrances to Central Park.●

Author! Author!—Eat breakfast with a group of leading children's authors—Paula Danziger, Steven Kroll, and Fran Manushkin among them—at an event that benefits **The Books for Kids Foundation**. Sept. 17 from 9:30 to 11 at the Princeton Club, 15 West 43rd St., second floor, between Fifth and Sixth Aves. (439-7844); $25. Reserve. Fran Lebowitz reads from her children's book *Mr. Chas and Lisa Sue Meet the Pandas,* about two 7-year-olds who befriend a pair of eclair-adoring pandas in their New York apartment building. Sept. 15 at 4:30. **ArtsConnection Center**, 120 West 46th St. (302-7433). Free.

Entomology of Enormous Proportions—Six- and twelve-foot creepy-crawlies, some of them animated (two carpenter ants, a black-widow spider, a dragon fly, and a lunging emperor scorpion) greet visitors in oversized backyard settings as part of a "Giant Insects" exhibit that includes live and mounted specimens from around the world. Displays allow visitors to experiment with remote-controlled bugs and learn how insects are being studied by engineers as models for walking machines. Sept. 17 through Jan. 9 at the **Staten Island Zoological Society,** 614 Broadway, Staten Island (718-442-3101).

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Photograph by Nick Elgar/London Features; illustration by Richard McNeel.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Furnished—Fr $600/wk, $1600/mo, incl tel, tv, maid. Amex. Oxbridge: **212-348-8100**

APARTMENT
Wanted

Needed:—Short-term, well-appointed luxury apts in NYC. Abode Agcy: **212-472-2000**

HOUSE FOR SALE
New Jersey

CALIFON, NJ—Do you need privacy or want a 10 acre peaceful country home? 5BR, 3bth w/jacuzzi, 30'x30' great room with stone fplc, 40' deck and large barn. Asking $395,000. Owner: **908-832-6775**

HOUSE FOR SALE
Connecticut

RIDGEFIELD - FAIRFIELD COUNTY
A CHARMING VILLAGE...
Only 70 mins from NYC. Just listed! This smashing 4775' Contemp is tucked away on 2+ landscaped acres w/pond. Ideally suited for the entertainment-minded, this 4-BR, 3-bth opportunity features INDOOR SWIMMING POOL housed in 46'x24' wing w/fplc, beautifully decorated living rms & extensive gazebo-oriented decking & patios. A truly special offering. Brochure available. $895,000.
HOMESTEAD REALTORS
First Realty Group
10 Prospect Street, Ridgefield, CT 06877
203-438-2651

COUNTRY PROPERTY
For Sale

Abandon New York On Weekends! 8-rm summer/winter weekend home. Priv N.W. CT lake community w/club. Sailing, tennis, ice skating. 5 mins golf/skiing. 2 hrs NYC. Call Owner for details and pictures. **203-491-4327**

North Westchester—Unusual Country Retreat. Contemp 2-3 BRs, 2 stone fplcs, pool, a/c, 7+ acs. $399,000. **914-669-5301**

New Paltz Estate—5-BR, 5-bth, pool. Avail wknd/wk/mo. Oxbridge **212-348-8100**

VACATION PROPERTIES
For Sale

Tanglewood Country—Oct Mt condo in Lee, MA. 3 BR/2 bth. $115K. **800-253-3950**

SKI PROPERTIES
For Sale/Rent

Catskills Chalet—18' glass, panoramic vu of Hunter Mt. New 4-BR, 3-bth loft, mod kit. $179K - or rent. **212-889-3950**

ILLUSTRATION BY PAUL BUCKLEY

Inns and Lodges

CONNECTICUT

TIDEWATER INN B&B—Elegance in a quaint shoreline village... Beautiful sandy beaches, unique shops, candlelit bkfst w/classical enchantment. C.1880. **The Perfect Hideaway!..............................203-245-8457**

WAKE UP AT THE WEST LANE....
Then wander into boutiques, antiques shops, award-winning restaurants & an array of year-round activities. This grand 19th-century manor estate uniquely combines the graceful charm of an intimate country inn with every convenience of a luxurious hotel. Amenities abound - spacious, individually appointed rooms...some with fireplaces. Judged by USA Today as one of America's finest inns. **AAA♦♦♦♦ award.**
West Lane Inn - Ridgefield, Connecticut 203-438-7323

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/ fplc/Jacuzzi. Bkfst incl. Hiking, biking. **203-542-5100**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA! 1-800-848-3369**

Colvmns By The Sea, Cape May - Open All Year!
Oceanfront, Elegant Victorian Mansion. Private baths * fplcs * bikes. Spectac oceanfront! Special fall rates. Mobile 3-Star. American B&B 4-Star. **800-691-6030**

NEW YORK

HUNTER'S ONLY LUXURY HOTEL
Deluxe Suites. The Grotto. Pools/Tennis. Fine Dining. Closest Hotel To Hunter Festivals. Featured NY Times. **Scribner Hollow Lodge. Hunter, NY. 800-395-4683**

VACATION ESCAPES
WINDHAM & HUNTER MTS.
Private mountain villas and luxury townhouses. 1, 2, 3, 4BRs. Panoramic views. Romantic setting. Fireplace, candlelight and wine. Private deck. Hot tubs. Full kitchen, cable TV, VCR. Lots to do! Hike. Bike. Golf. Tennis, Horses....or just relax! Great resaurants too.
2 1/2 hours NYC.
ESCAPES 2000....................................800-590-2737

SOUTHAMPTON Village Latch Inn & Hotel
Special Midweek Packages Available
A Country House Hotel. Sophisticated, romantic, internationally known for its Great Gatsby mansion buildings. Antiques to modern duplexes, suites, balconies, A/C, private bath & phones. On a magnificent 5-acre estate - yet right in town near beach. From Frommer's to Fodor's, the #1 choice in over 50 inn books. Also, rent your own Villa for weddings, shoots, corporate and private groups. Reservations: **1-800-54-LATCH**

A SEDUCTIVE RETREAT........On Golden Pond
Private, Tranquil & Romantic. Intimate suites with Jacuzzis for 2 & pvt decks. A hammock in the woods, a sunset on the lake. Rhinebeck/90 min NYC. **1-800-726-3323**

Tell 1.3 million house-proud readers about your home design services and products in our special issue

HOME DESIGN

- ***DESIGN DIRECTORY*** - Special 3 column format for display ads.

Issue Date: 10/9 On Sale: 10/2 Deadline: 9/18

Call Michelle Krell at 212-545-3672 or Fax 212-779-2449

Advertising Information

Phone: 212-779-7500
Fax: 212-779-2449
Address: 2 Park Avenue, 11th Fl
New York, New York 10016
Hours: Mon.-Fri. 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

General Information: There are approximately 36 characters per line. Count each letter, space and punctuation mark as a character. Certified check, money order or credit card info must accompany ad copy. Call for rates. All ads accepted at the discretion of the publisher.

Travel

Summer/Fall Rentals

Berkshires—1 to 5-BR waterfront homes w/fplcs, on 100-ac estate. Heated pool, Jacuzzi, stables, tennis, boating & etc. Nearby Tanglewood. **1-800-676-3337**

Bridgewater, CT—Rustic 2BR in gorgeous, private, lakefront setting. 1 1/2 hrs NYC. $1200 month plus utilities. Sept 15-May 15. Lve message **212-624-4359.**

Columbia Cnty—Magnif, lrg priv estate. Fully furn, lrg 3-BR on hill w/spectac vus. 2 hrs NYC. 2 wknds per mo starting Oct 1 - w/6-mo min. $850/mo. **212-982-4128**

Southampton, LI—Rose's Grove. 4+ BRs, 3 1/2 bths, fplc, finest amens/ furn. Panoramic water views. Short/long term. Oct-April. $4,500/mo. **212-794-2192**

ACTION TRAVEL

Canoeing/Rafting/Camping—On the Delaware. Kittatinny Canoes **800-FLOAT-KC**

BALLOONING

Enjoy Fall Colors—On a Champagne Balloon Voyage. Adventures to Cherish for a Lifetime. American Balloon: **908-735-9348**

BIKING

Kosher &/or Veggie Bike Tours—1-5 days - Hudson Valley, eastern LI. Fine inns & healthy eating. Bikes avail. Single/families. **DD Discovery Tours: 800-646-9260**

HIKING AND WALKING

Fall Foliage Walking/Hiking Tours. Catskill Forest Preserve, glacial lakes, Hudson River estates. Easy - challenging, 2-5 days, guided. Inn lodging, meals, bus pickup. **High Land Flings: 800-HLF-6665**

SCHOOL

CES LANGUAGE STUDIES ABROAD
Italy, France, Spain, Germany, Mexico
CALL CES: **212-629-7300**

TRAVEL HELP

SOUTH BEACH to PALM BEACH
What's Hip: restaurants, hotels, shops... We've been there & done it. Send $7.95 + $1.00 s&h for book that tells all! Mail check to: **Horse's Mouth Travel, P.O. Box 811735, Boca Raton, FL 33481-1735. Allow 4-6 wks delivery.**

TRAVEL SERVICES

Catskill - NYC Shuttle—Weekends & Midweek. LANS Transp.: **800-607-2753**

To Place Your Ad In The
TRAVEL SECTION
Call Chris Lutkin at **212-779-7500**

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant poolside guest wing. Every amen. Comp bkfst, daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Broch/ video: **800-253-3466 or curryinn@aol.com**

BED & BREAKFAST New York

As You Like It B&B Assoc—Accessible/ Affordable/Attractive Apts. **212-695-3404**

Priv Apts—Tel/tv/maid/kit. New listings welcome. Amex. Oxbridge: **212-348-8100**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

The New York B&B—Reservation Center, $60-$90. Also Paris! **212-977-3512**

Health and Fitness

COSMETIC SURGERY

CONSULTANT
Answers All Your Questions.
Personalized Referrals to Leading Plastic Surgeons. Modern, Private Clinics or Hospitals. Same-Day Surgery Available. Call Denise Thomas: **212-734-0233**

Body Reshaping Thru Large-Volume Liposculpture Safe, permanent fat removal via latest Tumescent Technique. Dr. Shiffman. Free Consult. **246-2960**

COUNSELING

Build Confidence—Lose Weight, Stress & Anxiety. Dian Griesel, PhD. **752-2788**

Dream Work & Subpersonality
"Voice Dialogue" Technique. Alternative To Traditional Talk Therapy. **212-941-1444**

ELECTROLYSIS

IBP Electrolysis By Isabella—Lic'd - 15 yrs exp. Free consult. 241 E 60th. **355-6404**

Permanent Hair Removal—Fast Results. $35/hr. Intro Offer. **734-5377**

HEALTH & BEAUTY

Midlife/Menopause Workshop—Sat., Sept 30. Info: **212-947-7111 ext 152**

Skin Care & Body Treatment—By Appointment. **212-586-2043**

Electrolysis & European Facials—First Treatment 50% Off. **212-592-0783**

HOLISTIC HEALTH

Pleasant Harvard Teacher—Masseuse. Energize & Revitalize. W. 56th. **974-9633**

MASSAGE/THERAPEUTIC

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

BODY RENEWAL
Rare, Unique, Beautiful
The Best Massages & Cleansing - Private & Professional.
You're Gonna Love It! 212-868-7760

Acupressure & Professional Massage—Lexington/62nd St. **212-223-2265**

To Place Your Ad In The
HEALTH AND FITNESS SECTION
Call Mark Bristow at
212-779-7500

6th Av/17th—Asian therapeutic: shiatsu, Swedish. M/F. **212-463-8944** Hiring.

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women. Swedish/Shiatsu/Sauna. **212-594-1602**

Luxurious Massages & Cleansing
Professional Nurses. Clean, Private, Discreet. By Appointment. **212-749-6442**

NY Licensed—Massage Therapists, Sports, Swedish & Medical. **212-717-6959**

WALL STREET
Private & Professional, Soothing Massage - Rejuvenates Body & Spirit. Just 2 blocks from the Twin Towers. Open 6 Days. **212-785-7641**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Min. Confidential.
***Central Park Medical Assoc.* 246-0800**

MEDITATION

THE SILVA METHOD
Expand Consciousness/Relieve Stress
Call **800-675-3321 For Class Info**

MOTIVATIONAL TRAINING

Mental Training 4 Peak Performance—Wall St. Hypnosis Center. **212-349-3989**

NUTRITION

Pycnogenol—Super Antioxidant. Free Audio Tape. Income Opport. **800-430-6122**

OPTICAL

Name Your Price At Eye/Buys!
Designer Eyeglass Frames. UPS. No Reasonable Offer Refused. **800-9-EYEBUY**

WEIGHT CONTROL

10-15 Stubborn Lbs? 4-Week Program With New Medications. More Weight? Long-Term Program Avail! **800-MD8-THIN**

Compulsive Overeater? One-on-one behavioral approach. Your office/mine. Free consult. Caryl Ehrlich: **212-986-7155**

Your Very Own Weight Coach— Call For Hypnotherapy Program. **212-349-3989**

Medical Weight Loss—Using Medications, As Per NY Times. **212-288-5468**

Physician-Supervised Weight-Loss Program - Using Medication. West Village Office. **212-529-4540**

Sports Guide

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen On Fox News. Call The Bodysmith Co. **212-249-1824**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

A 1-To-1 Fitness Cert Trainer. We Bring The Gym To Your Home. Exercise & Nutrition. Get The Body U Want. **663-1887**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-6040-9850**

Train With Exercise Physiologist, M.S. In The Comfort & Privacy Of Your Home/Office! 11 yrs experience. **988-2260**

HIGH IMPACT
Your ad in the
Sports Guide
will reach 1.3 million active New Yorkers.
To get your business into great shape,
call Mark Bristow at: **212-545-3661 FAX: 212-779-2449**

Boats and Yachts

CORPORATE & PRIVATE CHARTERS
HOLIDAY PARTIES
INTIMATE WEDDINGS
NY's newest Yachts - ROYAL PRINCESS & EXCALIBUR. Luxurious Dining - Breathtaking Views. Lunch. Dinner. Brunch. Sail from North Cove Yacht Harbor at World Financial Center. **VIP Yacht Cruises Inc.** 718-934-1014

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
All Boats/Info - 7 days a wk: 212-736-1010

THE MAJESTIC
Elegant, exclusive events. Luxurious, private yacht surroundings. At World Financial Center, NYC. 212-786-1225

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days 718-379-1798 or 212-717-0300

Day Sail on LI Sound—45 ft sailboat w/ capt. Superb food, adventure. 203-355-9210

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small. Corporate & private. 212-534-6380

Jubilee, Your Own Private Dinner Boat Parties, 25-120 guests: $59.50, complete dinner & bar 4 hrs. Est 1972 212-307-0985

WINDRIDGE YACHT CHARTERS
Lady Windridge - 170' of pure elegance available for corp/pvt parties. Business meetings welcome. 100 to 500 passengers. World-class chefs. Liquor lic, fully insured & USCG-certified. **"If you have used the rest, now try the best." Call** 212-247-3333 **for info & bookings.**

ACQUARIAN Charters Are The Top!
Top yachts, exquisite catering. Impeccable Attention to Detail. Marinas downtown, midtown. NJ/LI. 212 741-0708

Mississippi Riverboat—500-passenger, classic interior. Affairs Afloat: 212 427-2818

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. 212-248-3800

CORPORATE & PRIVATE PARTIES
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W 43rd St.
Leisure Yacht Charters (212) 594-9555

WORLD YACHT
NEW YORK
Elegant Dining Afloat
Start with world-class dining.
Stir in a generous serving of music.
Add a splash of romance.
Sprinkle liberally with city lights.
Our charters serve 50 to 400.
• Custom catering • Kosher catering
• Storybook weddings
• A fleet of five • From a pier near you
• Ample parking right on our pier
Pier 81, W. 41st St. at the Hudson River
212 630 8800

Private Sail with Someone Special—51' yacht, 2 crew, champagne, shrimp, roses. $599. 212-873-7558 Groups - $360 & up.

ELITE YACHTING NETWORK
Weddings, Corporate & Private Parties.
NY & NJ Departures. 201-628-1188

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

Manhattan Yacht Charters
Over a Decade of Value & Service.
212-995-5470

WHEN ONLY THE FINEST WILL DO
Corporate & Private Parties Aboard Classic Yachts. 212-727-BOAT (2628)

Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Dazzlingly Realistic Caricatures!—By Peter Selgin. Color Brochure. 212-662-8097

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

ENTERTAINMENT

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
GREAT PRICES • ALL OCCASIONS
212-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. 212 279-1095

Personalized Singing Telegrams!—NYC, LI, Westch, CT. 1-800-936-SING

Casino Parties—Mr Blackjack, NY's most entertaining casino dealer! 212-781-1440

MURDER MYSTERIES
You'll laugh......'til you die!!
Corporate Teambuilding • Parties • Events
Interactive Fun For All Occasions
JR Productions 212-388-2314

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Murders—175 Lookalikes, Magic, Music, Comedy, Casino, Treasure Hunt. Naomi's World of Ent. 800-304-4911 / 914-354-4911

Ultimate Murder—4-character interactive game. Hilarious/cheap. Corp/pvt 496-1000

"This-Is-Your-Life" Video—A fun surprise for every occasion. 800-345-VIDEO

The Karaoke Connection—DJs, Hosts, Rentals. Pvt/Corp Events. 212-679-2574

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time! **LIFE O' THE PARTY** 800-966-7456

Super*Strippers—Sharon Stone, Jamie Lee, T.Cruise lookalikes.Schwing! 496-1000

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. 212-288-9133

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! 718-885-3038

The Queen of Karaoke w/DJ—Has Low Rates & Rentals! SongByrd * 800-615-BYRD

BALLOON BOUQUETS®
Decorating. Special Events: 212-265-5252
Nationwide Delivery. Info: 800-424-2323

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Magician • Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

RENT AN ACTOR
For any occasion. Also models, singers & comics. **Call GMS at 718-680-1787**

Palm Reader—Elegant and Evocative. Entertains All Ages. 212-741-3195

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

Virtual Reality—Video & photo favors, casino, sports, more! Lit avail. 800-223-6060

ALL EROTIC ENTERTAINMENT Any show M/F you can think of for bachelor/ette parties - or any event. 212-730-4698

"Bravo!" Entertainment--Limo Scav Hunt Murder Mysteries, Lookalikes, Clinton, Marilyn, Elvis, Magic, Roasts. 212-744-9000

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
Hot, Sexy Girls! •• Gorgeous Guys!
212-391-2480 • 516-485-6600 • 718-352-9423

GORGEOUS STRIPPERS 914-225-9084 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

ENTERTAINMENT/ INTERACTIVE

Virtual Reality—Karaoke, Foto Favors, Lip Sync, Trivia, Rec. Booths. 718-268-4411

ENTERTAINMENT/MUSIC

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment 914-478-0073

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. 212-489-1641

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. 718-875-9824

The Black Tie Violins & Ensembles—Formal Reception/Dinners. 718-478-2982

Play It Again, Sam!—Classy & Fun Party Pianist/Singer: 1-800-PLAY-IT-AGAIN

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. 212-222-3169

Jazz/Classical & So. Amer.—Duos, trios & up... Greg: 212-727-0219 / 201-656-4289

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. 718-966-0255

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

R&B Bands—Ultimate music for any occasion. 212-681-0698

GIFT BASKETS

It's A Wrap!212-262-6150; 800-778-WRAP—Custom-designed baskets for all occasions

Continued on next page.

New York Kids

ENTERTAINMENT

Magical Musical Marion! Clowns, Etc!—Pocahontas! P. Ranger! Fun! 800-607-7220

Hollywood Pop Gallery!
Pvt/Corp Extravaganzas • Costumed Characters • Dance • Mime • Carnival • Mysteries • Variety Performers • Magic & More • DJ, Catering, Etc. 212-777-2238

Starmite Puppets—P Rangers, Lion K, Aladdin, B&Beast, Barney, Ninja! 473-3409

Madeleine, Award-Winning Magician!—And Clown! Ages 1-103! 212-475-7785

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
SPECIAL $3,500 PARTY PACKAGE
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

Entertaining

Continued from previous page.

GOURMET CATERING

New England Clambake—Your location. Ideal for backyard or rooftop. 212-865-8976

Chez Vous—Elegant parties in our castles, mansions, yachts, lofts... 1-800-753-3663

...and the Entertaining is EASY!!!
BBQs • Picnics • Events • Weddings
FoodThoughts NY/NJ • 800-270-FOOD

L.A. CAFE CATERING
Corp. & Private - Appetizers to Desserts.
Exquisite Food & Elegant Presentation.
5-500 People. **212-741-5252** *Lyn*

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. 212-751-1459

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. 212-682-6281

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS** 212-772-1177

Special Events Etc.... 212-697-7899—The Party Specialists. We do it all!

PARTY SERVICE

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

Corporate Events at DEZERLAND
From Bumper Cars to Black-Tie Affairs
FREE PLANNING SERVICE
See our large ad under "Party Space"!

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. 212-888-2122

PARTY SPACE

S.O.B.'s 243-4940
Have Your Party in Tropical Paradise...
20-400. Exclusive & non-. Bands, DJs, Dancers. On & off-premise events. Wild!

Upper East Side Billiard Club
Unique party space. 10-250. 212-831-7665

Spectacular Art Gallery—25-300p. Com-m'l kit. Pvt/corp/weddings. 212-353-0088

Elegant Space—Park Slope. Prof'l Kit. 718-499-1251. Caterers welcome.

THE PARTY LOFT
Fifth Avenue Elegance 212-620-0622

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: 212-861-4330

New Upper W. Side—Pvt rm. Cocktails, corp, bachelor/ette. Michael: 212-650-0561

iridium
Restaurant & Jazz Club
44 West 63rd St. Opp Lincoln Center
Celebrate in our multi-level fantasy setting. Specializing in Corporate Events. Off-premise catering available. From 20-500.
(212) 582 2121 • (212) 459-1922

Metronome—NY's newest & most elegant party space. From 20-800. Pvt/corp/weddings. 212-505-7400

DEZERLAND FUN CITY
6 CONCEPTS Have the time of your life cruising our '50s Hot Rod Disco, Drive-In, Gameroom/Sports Complex, Sing-Along Room and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - w/or w/out catering. 212-564-4590

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen - 212-989-5689**

SoHo Art Gallery - Huge & Elegant—50-500 people. Call 212-966-2669.

Great Pvt Party Sites—(10-1000+.) Free party help. All events & xtras. 212-463-7499

LUXURY PENTHOUSE
Terrace, Views - 50-500. 212-765-8714

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. 212-684-6402

Party Specialists—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. 212-353-0707

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p

From Black Tie to Blue Jeans, **EXPO** is The Perfect Backdrop CORP and PRIVATE AFFAIRS, RECEPTIONS, FILM and PHOTO SHOOTS, EXECUTIVE LUNCHES, PRE-THEATER DINNERS and HOLIDAY PARTIES! Renovated Theater, 3 Separate Levels: Super DJ's, High-Tech Av & Lights, Polished Staff and a Versatile Event Planner Turns Your Event into a Production for the Stage! Capacity 1200pp; Priv Rm 50-125pp; 212.819.0377 Danielle **EXPO**

THE NEW LATIN QUARTER
Experience the Excitement! 2 rooms, state-of-the-art audio/video, dance floor, best live music/DJs - Latin, disco or pop. Corp/priv/fund/wed/Sweet 16. 50-1500 guests, w/or w/o catering. **Phil 864-3047**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." 212-595-8410

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. 212-675-2080

Interiors and Exteriors

ANTIQUES

I.S. 44 Flea Market—Columbus/77th. Sun, 10-6. Antiques. Free Adm. 721-0900

Chelsea Antiques Building
Why pay uptown prices? Shop at Chelsea!
12 Floors of Antiques & Collectibles.
Daily 10-6. 110 W. 25th St. 929-0909

Two Essential Issues For Interiors/Exteriors Advertisers:
HOME DESIGN
HOLIDAY FOOD & FUN
Your classified ad in Home Design entitles you to special discounts when it is repeated in Holiday Food & Fun. Reach over a million responsive readers!
Call Michelle Krell at 212-545-3672.

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. 212-677-5555

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. 212-360-2208

HOME/BUSINESS IMPROVEMENT

Dan Dan The Handyman—No job too small. Excellent refs. 718-937-8237

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const: 212-677-5705

MDP PAINTING
Painting is our specialty and we do it right at a great price!
Indoor/Out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
201-865-4037

Finest Construction/Renovation Work
Lic., Insured. Workmen's Comp.
"As seen in NY Magazine."
Artists & Craftsmen:
212-865-4459/674-3788. Fax:212-674-6008

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS. **Lowest Rate. Only $250/rm.** Tri-state. **Free Brochure. 212-288-8888**

Spirited Design—Don't just decorate. Call Richard Daniels: 212-533-4974

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Refs. Special access to all wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-371-6771

Former Bloomingdale's Designer—Will interpret your personal style. Budget-oriented. **Sasha Designs: 212-243-1738**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. **Call 212-288-1863.**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: 212-826-1069

Attention Architects:
New York Magazine has something special for architects who advertise in the 10/9 edition of our Home Design issue. Call Michelle Krell at 212-545-3672 for details!

Residential Interiors—Arch. Design with Style. On Time/On Budget. 212-647-0499

C.S. Interiors—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Homes, offices, renovations, floral designs, parties. 212-734-2689

Toute Suite Design—Knows the needs of singles & businesspersons. We'll get you up & running before you can blink an eye. **Toute Suite Design:** 718-549-8795

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. 212-360-2208

LIGHTING

Track By Jack 212-340-9111
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. 212-360-2208

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Fine Painting & Papering—Marbling, Sponging, Glazing. Ins. Rob: 212-889-6874

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO:** 212-243-0722

Levolor/Duettes/Silhouettes
"Best Buy!" - Joan Hamburg
212-228-8600..................................718-748-8600

DIAL 1-800-CARPETS
Berber • Sisal • Wools/Nylon • Discounted
HAGGAR INDS., INC. Est. 1932. Vi/MC
Also Available: 90 Days - No Pay

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices: 212-807-8674**

Services and Sales

APPLIANCES

KITCHEN SPECIALISTS
EURO-AMERICAN APPLIANCES
Call Dial-A-Brand With Make & Model.
Why Pay More?! Est. 1967. 800-237-3220

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

BEST PRICES IN TOWN
Major Appliances, Air Conditioners & Electronics At Wholesale. We Deliver & Install. **718-934-3404 / Fax 718-648-3168**

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

ASTROLOGY

Renaissance Psychic/Astrologer, CSW,
JD* Free Mini-Reading. **212-662-0801**
Career/Synastry Charts ♦ 900-860-2333
Metro Access. $2.75/min. Over 18.

CHAUFFEUR SERVICES

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft?
Relax in your car while our chauffeurs
drive you at reasonable rates.
CHAUFFEUR ELEGANCE 737-1633

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call **212-628-6130** & Relax

Affordable Maid
Cleaning Services Inc.
- Housecleaning
- Common Areas
- Move in/Move out
- Corporate Apartment
- Post-Construction

For A Free Estimate Call:
(212) 265-2441

The Best Home Services Ltd. We Clean Your Home Or Office As If It's Our Own. Bonded/Insured/Satisfaction Guaranteed. Call For Free Estimate: **212-688-6712**

Little Elves—Detailed Quality for Home/Office. Renovation Specialist. **212-674-2629**

EDUCATION

ART & EXPRESSIVE WORKSHOPS
5 Sessions: Adult Or Parents/Kids.
Create/Observe/Communicate w/Cert.
Art Therapist. Info: **212-873-1761**

HELP WANTED

$35K/Yr Income Potential—Reading Books. Toll-Free: **800-898-9778 ext. R-4235**

INVESTIGATORS

CHECK-A-MATE™
Investigations/Surveillance/Bodyguard/
Decoys/Debugging. **800-734-2660**

JEWELRY

WE DISCOUNT FINE WATCHES
Rolex/Bulgari/Cartier/Piaget/Tiffany
Palisade Jewelers, Ft Lee, NJ 201-461-4666

LIMOUSINE SERVICE

Crestwood Limo 400 Lincolns & Stretches Avail. Sedans To LGA $29, JFK $39, NWK $44. **212-629-8700 / 800-34-Crest**

Need A Stretch Limo In 25 Minutes?—Guaranteed. Carnegie Limo: **800-227-5060**

1995 Limos—6-14 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

Stretch—$50/hr. Special: $149/4 hrs. Atlantic City/Foxwood 10 hrs/$350. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

MOVERS - LICENSED

Alpha Moving & Storage, Inc.
Great Service. Low, Low Rates.
LIC# T32660. 300 E 54th. **212-302-MOVE**

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

MASSAGE

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Alexandra's Body Workshop—Penn Sta. loc: **212-629-3106.** Lex/56th loc. **212-355-9506**

West Side Story—Private. By Appointment Only. **212-243-1118**

Holistic Plus—Midtown Location. Open From 11am. **212-974-0838**

EXECUTIVE STRESS RELIEF
Wholistic Body Treatment For The New Age. Relax In Luxury. **212-779-4588**

KIKU JAPANESE E. 50
Shiatsu Studio/Res. **212-223-2650**

INTERNATIONAL
Sat. & Sun. Specials
212-826-3131

THE PURR...FECT TOUCH
Just Wonderful! **212-223-8722**

Paradise On The Table—A Breathless Massage. Studio/Resid. **212-684-6494**

EXOTICA
Elegant. East 30s. 7 days.
212-683-5817

EAST SIDE MASSAGE
East 40s. Elegant, Sensual. **212-688-0522**

Magic Massage By Tatiana Or Kaya—Elegant, Pvt. Grand Central. **212-599-2212**

FUN, FIT & FAVORITE
East 30s. Private. 7 Days. **212-213-5167**

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

WORLD TRADE CENTER
New, Upscale & Pvt. 10am-10pm. M-F.
CINDY **212-267-7747**

Soothing Massage By Mia—Upscale. 7 Days. Call **212-593-0046.**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Nicole—Elegant, Sensual. Private. From 8am-6pm. **212-755-9174**

WALL ST.
A very private massage. Quiet, unhurried, candlelit relaxation, right in the heart of the financial district, Open 6 Days, Mon Thru Sat.
Call Cathy or Jennifer. Every detail will be perfect. **212-480-3853**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Gramercy Park—Highly Professional European Masseuse. **212-674-6590**

S...S...S...—Sensational, Sensual. Private & Safe. 55th off 5th. **212-315-3525**

DELIGHTFUL TOUCH
Waldorf Astoria Area **212-754-1470**

PARK AVENUE'S BEST
7 Days. Early/Late. Private/Luxurious.
212-481-3854

Courtney's Back—**212-779-9226.** E. 30s. Quality, Private, Elegant Massage.

Parisienne Salon—Excellent Massage, By Appointment Only. **212-888-8530**

An Exceptional Massage
By French Lady. Clean/Pvt. **212-888-3497**

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. **212-787-0146**

A Very Private Candlelight Massage—East 46th. By app't. **212-681-9280**

EXCELLENT RELAXATION
New, Exciting, Elegant
50s/5th. By Appointment: **212-977-7275**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

SHEER RAPTURE
Midtown East. Pvt. 7 Days. **212-661-1888**

PURE BLISS
Leisure-Time Bodywork.
Exclusive & Rewarding, For The Special You. Credit Cards Accepted.
212-661-1999

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. **212-838-1948**

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

Come Closer To Everything—Including Perfection. Loving Hands. **212-689-1776**

Bodywork Satisfaction—Nice, Cool And Cozy Setting. 7 Days. **212-545-8890**

Wholesome Summer Pleasures—Exciting, Fresh & New. **212-787-5905**

NJ Fuji—Best Massage & Relaxation. **201-368-0058**

New Chinese Man—Private, A/C, Exotic, Full Therapy. Adam. 7 days. **212-751-2925**

Welcome To Miramar—Superb Bodyrub. By Appointment. **212-826-8814**

LEXINGTON & 47th
Affordable & Relaxing. **212-758-1236**

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

YOKO Shiatsu/Swedish—New City. 10am to 10pm. **914-634-9200**

JAPANESE 212-799-7087
Japanese Shiatsu (& Residential Service)

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

GRAND OPENING
Dawn Stress Ctr. Mamaroneck **914-698-5858**

MATTHEW FOR MEN
A Class Act. Call Matt: **212-586-6172**

HAYASHI 212-644-6530
Professional Masseuses From Japan.

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Asia Acupressure—Body Shampoo And Steam Sauna. Englewood. **201-568-6505**

Claire Is Back—Great Body Massage. Very Best Care. By App't. **212-684-7819**

Touch By Tomas For Men—Soothing, Serene, Safe & Private. **212-689-9030**

MARLA & LIZA 212-752-8554
Studio/Residential. European Relaxation.

RUSSIAN MASSAGE & COLON Therapy. W 94th: **212-222-4868.** E 10th: **387-8976** E 51st: **752-2257** Natasha/Joe

AKASAKA
Ultimate Japanese Shiatsu **212-580-9029**

Susan & Lynn—Sensitive massage - by mature lady. 11:30-7:30pm. **718-426-4979**

Costa Del Sol—A world of relaxation. Luxurious/complete massage. **212-593-1605**

HAIYAKO
Japanese Massage. E. 50th. **212-758-8726**

SAMANTHA
Where Elegance & Excellence Are A Must! By App't Only. **212-832-0565**

Sweet Relaxation—Exceptional Massage. By Appointment. East 7th. **212-677-8377**

ORIENTAL BODYRUB
L.I.E. Exit 64N **516-924-0092**

Sept. Silent—Cert. Calif. Therapeutic Massage/Reflex. 9 Yrs Exp. **212-517-5453**

Lexington Salon—Japanese Shiatsu & Swedish. **212-288-8943 / 288-8143**

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. **201-327-0286**

Shiatsu, Swedish, Sauna—Route 80 East. Exit 67, NJ. **201-641-0001**

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. **212-838-8380**

New Magic Therapy—Relaxing & Quiet. Queens. By Appointment. **718-779-4602**

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. **212-249-2436**

TOKYO MOON
E. 53rd St. Japanese Style. **212-421-0222**

Asian **201-945-4077** Spa
We've Got The Touch. 5 Min From GWB.

Continued on next page.

Services and Sales

Continued from previous page.

MASSAGE

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. 212-799-2384

Someone Who Cares—To Promote Relaxation And Well-Being. 212-242-3191

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

ELIZABETH - Excellent Massage By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. 212-867-7857

SHIKI CLUB 212-758-2851
A Wonderful Experience. 24 Hrs. E 50s.

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

WTC PLEASURES
Stress Reduction At Its Best.
You Will Enjoy The Excellence Of A Massage - Conveniently Located One Block From WTC,
A Short Walk From Wall Street.
212-267-4053

Asian Spa—Acupressure & Shiatsu. All Asian Staff. Residential Only. 212-229-1110

FIVE STAR CLUB
Exquisite Touch 212-741-2636 / 741-2940

FUJI - SHIATSU
E 54th. Resid. 212-207-8959 / 212-734-6691

Donna's New Salon—A Massage You Will Return To. 212-319-5865

Body Pampering By Amanda—Private. All CCs. Grand Opening. 212-861-5969

Jeff's Fireside Massage—Full Relaxation For Men & Women. 212-779-3943

Brooklyn's Ultimate Bodywork—By Appointment Only. Call 718-745-0963.

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

Massage—Swedish And Shiatsu. Body Scrub, Facial. Steam Shower. 212-661-0777

LICENSED THERAPY

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program. Nationally Renowned Therapist/Author. Compassionate, Caring Team. Proven **RESULTS** Resolving Impotence/PE/ Orgasm Problems/Sexual Shyness. MD Supv'd. End fear/failure. 212-971-6060
*Amer. Assn. of Sex Educators, Counselors & Therapists.

#1 SEX THERAPY
A **Reputation** for **EXCELLENCE.**
MD-Supv **SURROGATE PROGRAM.**
Board Certified Clinical Sexologists
All Dysfunctions - Privacy Assured
212-721-7650

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

Premature Ejaculation/Impotence Cured forever in a 3-hr session. 16 yrs research. Dr. Beck. Scientific. Guarantee: Permanent. Ins okay. 11am-1pm. 212-689-9717

ROLE PLAY

CARIBBEAN ELEGANCE
Private Residence. By Appointment Only.
Anne: 212-532-6084

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641-24hr

Pleasurable, Plush, Private
Exotic Role-Play. Stress Relief. Luxurious Facility - Or Out. 212-213-4426

Alexis—Your Own Private Utopia. Upscale Clientele Only! 212-777-4598

Southern Elegance—Pamper Yourself. Private & Discreet. Taylor: 212-679-0575

Austrian Lady—Central Park South. Call 212-246-4759.

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

Gentle Therapy By Gabrielle—East 20s. Private & Safe. 212-533-6216

Exclusive Models—Expensive & Absolutely Worth It. Private. 212-779-3313

Masculine Body Builder—Relax For Men Only. 24 Hrs. Crt Cds. Rob: 212-645-7292

Upper East Side, Sublime Relaxation—For Gentlemen, By Venus. 212-427-3801

Brazilian Role-Play—Elegant & Discreet. Upper East Side. Sonya: 212-517-9466

For A Peaceful, Relaxing Escape—Call Lauralee. 9am-12am. 212-969-0991

Candy - Sutton Place For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

Hollywood Role-Play Only
Nothing Else. Mature. All Scripts.
Miss Park. Call 212-496-1794.

Stimulating Role-Play Via Phone—Desires Explored! Jenny: 415-441-7832

JENNIFER 212-772-6573
For The Successful Man. E. Side Locale.

Vanessa—For The Successful Gentleman. Credit Cards. 212-489-9510

Confidential
For gentlemen who appreciate the best. Convenient 70s location.
In YOUR Manhattan residence also avail.
212-873-8158

#1 Transsexual Star!—"Sherry Fox", For Beginners. 212-582-5009

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-886-2358

MEASO ORIENTAL 24 Hrs
432 6th Ave (9th/10th Sts) 212-475-4563

EXECUTIVE STRESS RELIEF
Plus First-Class Role-Play.
Private, Safe & Discreet. Midtown/Resid.
Credit Cards. 212-279-8522 / 714-1537

Relaxation Plus—Sensual Bodyrub. Call Brenda. 212-679-5350.

Westchester Dance, Talk, Touch—Therapy. Scenes. Your Resid. 800-957-3048

Sabrina's Personalized Service—By Appt Only. NYC/Queens/LI. 516-326-6091

French Elegance—Sensual Touch. Private & Beautiful. W 57th. 212-399-0691

Kimberly—A Touch Of Class. Pamper Yourself & Relax With Me. 212-465-3425

Maya & Sue's Spa—LIE 49 (S) 200 Rt #110 (S), Suite #4. 516-777-7566

Tiffany's Touch—Flawless And Fine. Private. By Appointment. 718-722-4505

JILLIAN BRADLEY & FRIENDS
Plush & Private Multi-Level Townhouse Offering The Ultimate In Relaxation.
Strictly By App't. Res. Avail. 212-779-3332

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. 212-459-1930

Mahogany & Friends—Elegant & Discreet. Call 212-689-6377.

VICTORIA
By Appointment Only. 212-308-1699

BRAZILIAN SUN
Vicki - Mature. 11am-10pm. 212-265-4703

Texas Heat—Role-Play With A Southern Touch. Sara: 212-860-8787

Venus & Friends
Out of the World Relax Therapy. Educated, Friendly.
24 Hrs. - W. 80s
212-875-9755 or 1976

Carol—A Sensitive Touch. Mature Lady. W. 50s. Credit Cards Okay. 212-757-6148

Rubenesque, Mature Lady—Role-Play By App't. E 50th. Call Gina: 212-371-3106

Mistress Justine—Body builder, specializing: wrestling/psychodrama. 212-229-2149

Mr. Victor Lady & Mystique—All role-play only. Queens Plaza. 718-784-0638

MISTRESS CLAUDIA
There Is No Substitute. 212-684-6870

Diana—Mature & Elegant Role-Play. By App't. 9am-11pm. 212-486-6377

Superb Relaxation—In Your/My NYC Home. Call 212-604-4509.

EBONY & IVORY
Rick & Jessica, Avail 4 Role-Play & Pvt Drama At Your Residence. 212-987-8512

Stress Relief Role-Play—By Mature Lady. Studio/Residential. 212-355-6367

Erica—Sensual, Exotic Relaxation. Upper East Side. 212-879-4788

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

I'm Back!—Those Who Know Me, Know Excellence. 212-794-4740

Cyber Erotica
Adam & Eve Online
212-929-1110 MODEM
Sensuous Chat Lines. Gifs
Only $9.95 per Month
18 OR OLDER. VOICE: 212-929-3835

EUROPEAN SHE-MALE
Crossdressing/Role Playing 212-223-5164

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt 212-838-2653

Role-Play—No Taboos. Sensual Wrestling Plus. 212-397-8026

Rubenesque Indian Princess—Private Encounters. All CC's. 212-479-7939

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

SENSATIONAL
Role-Play - 323 Park Ave So., corner 24th St., 3rd fl. 212-260-1237 / 260-3401

East-Side Summer Breeze—Relax Your Body/Mind. Marilyn. 212-371-9488

Mark—Sensual Relaxation & Role-Play. Private. Safe. 24 Hrs. 212-675-1184

Masculine Role-Play For Men—Resid. Available 24 Hrs. 212-696-1160

Private Role-Play By Mature Woman—Private Location. Studio/Res. 212-832-2610

Pamper Yourself - You Deserve The Best
Ecstasy Comes To You, Discreetly.
CC's/Cks Accepted. Elite. 212-758-0277

ADAM & FRIENDS
For Men. Private & Safe. 212-988-2991

It's The Time Of The Season—For Christie's Hands. 212-752-0921

For Distinguished Men—Luxury. Privacy. Relaxation Therapy. 516-868-4962

Exotic Brigitte—Sensual Relaxation. By Appointment. 212-529-5542

BRITISH EBONY
Exquisite Relaxation. 212-535-4433

AMANDA & FRIENDS
Best New York Has To Offer.
Private, Exclusive & Upscale,
Very Safe & Discreet Role-Play
Attention To Your Needs & Desires.
Open 7 Days.
212-843-8470 / 71

Scott - Relaxation Therapy—And Role Playing. Private Sessions. 212-242-7054

Mistress Athena—Pvt Role-Play, Wrestling. Shows. Explore Fetishes. 212-330-8602

Role Playing & Behavior Modification
For Compulsive Fetish Behavior. E Side Midtown. Bianca Or Rena. 212-754-5177

Gentlemen Of Quality—Get Away To Mature, Private Relaxation. 212-627-4795

CLUB INTERNATIONAL
Your Res Only. 24 Hrs. CC's 212-750-3312

Ten Fingers Therapy—By App't. Nina. 10am-10pm. All Major CC's. 914-476-1085

Mistress Elizabeth—Behavior Modification & Role-Play. 212-391-0600

150 Escapist COMPULSIONS Explored
PhD. Prof'l Staff: Jr 20s thru Mature 50s.
Pvt App'ts: 11am-10pm. 212-475-3377

Fifth Avenue & 48th St
Personal & Confidential. All Major CC's & Cheques Accepted. Call 212-613-9191

Angelika—Asian-American Role-Play Sessions. Private. By App't. 212-686-6404

Continued on next page.

Continued from previous page.

ROLE PLAY

Sensual Role-Play & Psychodrama—By Mature Woman. 212-330-8368

Sunshine—Realistic Role-Plays. Bachelor Parties. Dreams Fulfilled. 212-946-4600

Exceptional Phone Mistress - Explore Desires. Creative & Discreet. No Taboos. Fetish Expert. 504-348-7020

Best Relaxation—Float On A Cloud With Claudia & Diana. By App't. 212-207-3672

VENTURES Unltd.
Superb Top-Class Relaxation 212-888-1666

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

Red Carpet Relaxation—Manhattan. Call 212-564-1508.

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $35.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All Ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX) call 212-779-7500 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Trekking In Nepal—And grooving to jazz in NYC are not incompatible! Successful, athletic, family-oriented Jewish man, 34, 5'7", seeks spirited woman to share life's adventures. 2510 ✉ ☎

Green Eyes, Warm Heart—Successful entrepreneur/writer, 36, 5'9", good-looking, Ivy, one-woman man, unrepentant Democrat, news junkie, music-lover and injury-prone pre-marathoner, ready to go the distance. Seeking compatible experience, ideals, humor, looks, dreams, etc. in a 28-to-37-year-old, would-be accomplice and future co-parent. Note/photo appreciated. 2519 ✉

Tall, Irish—52, 5'11", attractive white businesswoman, Catholic, loves to dance. Seeking 50-60, tall white male, who is witty, fun-loving, warm-hearted. Special friendship. Photo/note. 2526 ✉

Distinguished Gentleman—A down-to-earth, handsome (I'm told), internationally known surgeon/discoverer, good play partner - hard body, tall, 39, with great sense of humor/adventure, seeks the gift of laughter, love, family with a big-hearted lady under 36, with sincerity, warmth, to share life's richness and joy. Note/phone/Kodak moment a must. 2487 ✉

Lincoln Center Lover—Handsome, mature, slim gent seeks gorgeous, mature, slim lady for concerts, opera, theater, etc. Photo please. 2489 ✉

Wanted, Alive:—One special man to be my companion, friend and everything else. He should be sincere, accomplished, sophisticated, well-traveled, over 5'10", age 48-58. I am an optimistic, vivacious, striking, elegant and fun, 45-years-young NYC mom. Note. Photo optional. 2502 ✉ ☎

Gay White Male—38, 5'11", 170 lbs, brown hair/eyes, healthy, fit, handsome professional, and like what I do for a living. I enjoy my free time (reading, movies, volunteer work, music) too much to go to bars often. I'd like to meet a white-collar professional with blue-collar looks, 33-43, who's caring, honest and willing to take the time to get to know each other. Drug/disease-free please. Send a photo and note telling me a little about yourself; I will do the same. 2335 ✉

Open Mind, Open Heart—Energetic, insightful professional woman seeks compassionate, communicative man (45-55) with wit and integrity, who likes what he does and who he is. Note/photo. 2471 ✉

Oops, I Forgot To Get Married!—38 year old professional woman with beauty and brains seeks very handsome, very smart professional (MD, JD, etc) man 5'8"+, 36-44 years old, for life full of love and laughter. Photo please. 2523 ✉ ☎

Lady In Red Seeks Gentle Giant—If You Can Let It Be, I'd Love To Love You Baby! She: beautiful, naughty, fun, horseback-riding, successful professional Jewish woman, 5'9". He: a co-conspirator who is physically fit, emotionally aware (36-50), and able to travel both a safe harbor and the storm. They: live fully, laugh passionately and savor The Dance. Note/phone/photo please. 2461 ✉ ☎

Considerate, Sports-Loving—Successful entrepreneur, single white male, mid 30s, seeking woman, 25-35, fond of dogs and beaches, to share relationship and lots of fun. No drugs or drinkers please. 2467 ✉

Fall Preview—Cute, slim Jewish female, 33, easy to talk to, seeks Jewish male nonsmoker, 31-38, humorous and outgoing, to share life's enjoyable moments. Note/phone/photo. 2470 ✉

A Robert Redford/Paul Newman—Combination - trim, fun-loving guy who enjoys the finer things in life (dining, travel, theater, sports), looking for a woman who's sincere, sensual, with great looks and figure. A sense of humor and personality are very important. If you want a reply, must have note/picture/telephone number. 40-50ish. 2514 ✉

Passionate, Sensual, Delicious—Pretty woman, Jewish (you needn't be), financially secure. Some of my personal joys include travel, the arts, the football Giants and the Arthur Avenue markets. Looking for a fabulous man over 45, of wit, charm, intelligence and a sense of the absurd, who loves to have his back rubbed. Life brings with it many pleasures - the best of all is sharing. If you'd like to explore the possibilities...note/photo/phone. 2507 ✉

Be Mine Forever—Very successful Miami male, Jewish, 41, ex-New Yorker, is ready to fall in love. I've vastly exceeded my financial goals - but there's so much in my heart I want to share. I'm 6'1", attractive, stylish, fit and healthy, and want to spoil the love of my life. You're 25-35, very bright, very pretty, and have been intimidating men your entire life. You've been waiting to meet your match, your best friend. You love to travel, enjoy the arts, want kids, like shopping and cooking and ordering in Chinese food. Let's meet in NY or Florida. If you're like me, this wasn't the way you thought we'd meet. But then again, if you're like me, the time wasn't right until now. Send photo/phone. 2509 ✉

Wanted: Culture/Romance—Male - Jewish, 40s, tall, athletic, attractive, bright, successful, nonsmoker - seeks attractive, artsy, vivacious woman, mid-late 30s, for culture and romance. Photo preferred. 2500 ✉

Wasp Gent—53, 6', 160 lbs, seeks slim Wasp female, 38-48, with education, style, wit and passion. Note/photo. 2513 ✉

Woman Of Substance Sought—By single Jewish man, boyish-looking, 37, sentimental, kind, playful, fit and very bright. Love the exotic (languages, locales, flavors), music (opera, jazz, '30s pop), and especially literature (Faulkner, Marquez, Anne Rice). Would love to meet a sweet, intellectual woman for dancing, for romancing, and for keeps. Photo appreciated. 2504 ✉ ☎

Handsome Physician—32, warm, tender, playful, athletic, and intelligent, seeking attractive, sweet, slender, curvaceous, white female under 30 to share the arts, good food, and most of all, each others' company. 2522 ✉ ☎

Angel Sought—Beautiful Jewish woman sought, between 18-25, who agrees with Plato's wise concept of marriage - found in his Laws, Book 8, verses 8:39 to 8:41 - by a warmhearted, idealistic, cultured Jewish aristocrat, 6'3", thin, clear deep-blue eyes, high full forehead, fair complexion, dark hair, 35, very handsome, extremely wealthy and very modest. Photo. 2466 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Truly Rare—Beautiful, Ivy-educated woman - Ford model - brainy, elegant, cultured, giving and real...seeks dynamic man, 45-65, of power, education, integrity, humor and class. 2481 ✉

I'm 39, 6', Handsome, Well-Built—And completely perfect in every way. Seek nonconformist, adventurous, trim, well-built woman who'll humor me when I get like this. POB 1201, Ft. Lee, NJ 07024

Big Blond Beauty—Curvaceously fat, 38, 5'8", giving, bright, funny extrovert, animal lover, financially secure, is in search of a partner who is passionate, generous, emotionally steady, fit, financially secure and easy on the eyes - who wants to discover the mystery of the heart. 2485 ✉ ☎

Jewish Professional—Seeks intelligent woman, 35-43, for romance, child. 2496 ✉

Fall Fun—Man, 42, from the 'burbs, Italian heritage, seeks woman to enjoy the season and possibly longer. 2445 ✉

Affluent Black Male—Charming, handsome, 30s, tall, Ivy MBA, seeks very pretty, shapely, smart female, 20s/30s, for world-class romance. Photo required for response. 2442 ✉

Man With Passport—Running shoes, symphony tickets, bicycle and fireplace (39, 6', thin), seeks a slender, passionate woman. Photo please. 2490 ✉

Autumn Is Beginning—Another opera season...and now is the time to meet that someone very special. I'm a nice-looking, tall, slender Jewish widower, 64, seeking my lovely, loving partner, 57-62. Photo, note and phone, please. 2459 ✉

HEAR THE VOICE BEHIND THE AD CALL 1-900-454-1800
$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured on Maury Povich, Montel Williams, ABC, Fox News, Geraldo, Dr. Ruth, *Cosmopolitan* (Jun '91), and *NY Times* (Jul '93).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

My Christmas Wish List—For Rosh Hashanah. I want an assertive, street-smart yet warm, caring, secure, successful, white Jewish male, 40s-50s, who wants a family life but still craves excitement with a good-looking, trim, curvaceous, 40ish, petite, white Jewish female with brains and charm. Happiness, excitement and pleasure await the right man. 2456 ✉

Best Friend Wanted—In Greenwich, CT. Tall, very attractive, spirited blond - warm, sensitive personality - seeks affectionate gentleman, 48-55. Photo. 2488 ✉

Moonlight Sonata—Very intelligent, perceptive, mature man, 35, with strong shoulders, warm heart and solid values. Unapologetic liberal. Know something about integrity and commitment. Also know that mutual respect keeps the fires burning, among other things. Love gracefulness and subtlety in all its forms. Former corporate warrior (can and do laugh at myself), now consultant. Seeks an intelligent and attractive woman with eyes that see much and a heart to match. Photo, please. 2468 ✉

Touch Me—Like no man ever has! We're Jewish, 35-45, tall, fit nonsmokers, ambitious. We enjoy an active social/love life and family. Photo a must. 2499 ✉

The Write Stuff—Handsome, athletic charming psychologist/columnist/radio commentator, 40s, with inimitable sense of humor and enormous heart, seeks beautiful, sensitive, shapely, passionate, successful woman, 30-40, for friendship and romance. Photo/note. 2473 ✉ ☎

Hopeless Romantic—Jewish-Italian, looking for that special guy, 55 plus. 2453 ✉

Hey, You Never Know!—If you're a man with sense of humor, are intelligent, 50-65, love theater, music, movies, travel, great art and terrific restaurants (and did I say sense of humor?), then this blond, pretty, slim, 49-year-old Jewish widow is someone with whom you may enjoy an evening or two. Hey, you never know... Photo and note, please. 2185 ✉

Lovely Woman—Physician, pianist, Jewish, slim, nonsmoker - seeks a warm-hearted NYC gentleman, 43-53. 2484 ✉

The Circle

Private Events for New York's Most Successful Jewish Professionals

Join us for our premier event of the season.
Wed. Sept. 20th · 6:00-11:00pm
The Madison · 29 East 32nd St.

Wine Tasting & Hors D'oeuvres 6-7:30pm
Music, Dancing & Conversation 6-11:00pm

Reservations & details 212-987-6400
$30 in advance & $35 door

Gay Jewish Male—28 figures, "What the hell? Nothing else is working!" I'm good-looking, in good shape, athletic. I'm intelligent, funny, warm-hearted, well-educated, professional. I don't smoke, don't do drugs, I'm not into reading other people's auras, I don't belong to any meditation groups. I am out of the closet but nothing is pierced or waxed. I have a small army of friends out there searching for the 26-33-year-old, intelligent, Jewish, good-looking, athletic, sincere, professional, Manhattanite who's also out of the closet but generally avoids wearing hot-pink Lycra shorts in the work place,. My friends are doing their best. In the meantime, I'm trying this route. I'm really a nice guy and I'd love to hear from you! Please leave exact annual income (including tips if you're an actor), mother's maiden name, and all political party affiliations in your message (joke). Bye! 2537✉☎

Single Female Of Italian Descent—30, seeking marriage-minded, single white male professional who is 31-38 years old. Photo a must. 2501 ✉

Quality Companionship—Pleasure/comfort desired by white woman, 45. 2441 ✉

Quality—LI lady, 45, attractive, adventurous, caring, romantic, fun-loving and more... Seeking same in a gentleman to share life with. Note/phone. Photo optional. 2443 ✉

Seeking Asian Lady—Affluent male, boyish 50s, 5'9", brown hair, blue eyes, very athletic, down to earth, nonsmoker, nondrinker, divides time between NY and Florida - seeks refined Asian woman, 30s, 5'5" plus, slim, warm, friendly, conversant in English. Note/photo, please. 2520 ✉

Handsome, Charming, Successful—And sophisticated 60s widower - tall, thin, intelligent, sensitive...even funny (and that's only the tip of the iceberg). Seeking a beautiful, slim, elegant lady - class act. Should be equally financially independent. Photo/phone/note. 2447 ✉

CT And NY—I'll share beach if you share NY. Bright, attractive female who loves SDVD and kayaks, seeks male, 35 plus, for teamwork. 2497 ✉

Attractive Latin Woman—Seeks male, 40-45, for friendship/future. 2460 ✉

Attention Athletic Lovelies:—Run with me on the sand; ski Vail at my side; hold me close as we dance all night. Ooops... let's stop at 2:00 - I'm not as young as I used to be. Senior-level executive, 39, at large financial firm, seeks attractive woman, 25-35, to bring excitement and romance into his life. Share your laughter and your love. Note/photo please. 2493 ✉

European Lady, 31—Professional, tall, pretty - likes dancing, traveling. Note/photo. 2440 ✉ ☎

Very Handsome—Desirable professional man, early 40s, seeks his destiny. Me: divorced, brown, green, 6'2", in shape, balanced. You: 30 plus, beautiful, passionate, responsible, integrity. We: sensational. Belief in the whole being greater than the sum of its parts. Note/photo necessary. Thank you. 2463 ✉

Attractive, Intelligent, Successful—Professional woman seeks 45-55-year-old man with similar qualities, to share what life has to offer. 2480 ✉

Winning, Willowy, Warm Wasp—With wit. Widowed. Successful. Literary. 50s. Seeks smart, mellow, funny man. 2486 ✉

European MBA—31, 5'11", looking for intelligent, attractive lady, 18-30. Photo/phone. POB 100301, Brooklyn, NY 11210-0006

Female "Camper" Wanted—For upscale Florida and Northern life style. Mid 60s, fit and active Jewish gentleman seeks similar lady under age 60, under 5'6", slim figure, to love, cherish and be best friend. Essentials (really!): very attractive in face and form, intelligent, educated, cultured...and receptive to a close, loving and empathic relationship. Also, must be able to live in Florida and be free for extensive travel. Tennis/golf competency gets bonus points. Letter and recent photo essential for a reply. 2448 ✉

New Beginning—Are you a separated/divorced, bright, fit, good-looking man, 40s-mid-50s? I'm a young 45 woman, very pretty, petite, passionate, ready for a new relationship (with no time to look). Successful PhD, a serious runner, down-to-earth, lots of fun and much more! Be a kind and successful man with your own interests and passions. 2506 ✉ ☎

I've Heard This Works—Professional woman, late 30s, Jewish, blue-eyed, brown hair, looking for a kind, humorous man to share all sorts of things. I love to travel, ski, go to the movies or just stay home. How about you? Send note/photo optional. 2450 ✉

Handsome Physician, 42—Sincere and adventurous, seeking emotionally and physically fit, attractive, nonsmoking woman, 20s or 30s. Note/recent photo. 2508 ✉

Savvy, Sane, Sexy And Spirited?—Attractive and dynamic professional woman seeks serious relationship with 40s male soul mate. 2511 ✉

Curvy, Vivacious, Pretty—Entrepreneuress seeks energetic, secure man, 60s. Loves city/country, animals, sports, travel, music, art, dancing, food, cooking. Nonsmoker. Treasures family/home. 2446 ✉

Energetic, Funny, Sensitive—Male professional, 31, seeks good-hearted female who is bright, caring and ready to enjoy a serious relationship. Whether it be traveling to the Great Pyramids, running marathons or romantic evenings at home, maybe we can do it together. Send note/phone. 2518 ✉

Commitment-Minded—Divorced, Jewish professional male, 56, 5'8", medium build, financially secure, sense of humor - seeks a sensual female soul mate to share all that life has to offer. Photo/phone. 2464 ✉ ☎

Beautiful, Exotic-Looking—Professional woman, unusual mix of softness, sensuality and successful independence, would like to meet a warm, kind, fun-loving professional man, 40-45, who is emotionally and financially secure, and looking for commitment. Note/photo/phone. 2483✉☎

Stunning, Slim, Athletic Brunette—38, 5'8", educated, cultured and well-traveled, interested in meeting slim, 6'-plus, accomplished professional male. 2455 ✉ ☎

True Or False?—53, 6', 175 lbs, handsome, affluent attorney will meet sensuous and shapely, beautiful woman, 30-42, for lasting and loving relationship through this ad. Character counts. Photo/note/phone. 2521 ✉

Heart Of Gold—Pretty, smart, sincere - seeks same in attractive, professional, romantic Jewish man, 45-55. 2492 ✉

Great With Kids, Wants His Own—Successful, well-loved and easygoing. 50 and trim. In the music business. Likes to listen. Is educated and quick to laugh. Looking for good-natured, trim and attractive woman who wants to have children and share a life. Many of the following would increase our chances of a good match: enjoys her work, has friends, is flexible, thoughtful, gracious and cultured, has patience, imagination and humor. No smokers. Note and photo helpful. 2495 ✉

Old-Fashioned—56, divorced Brazilian lady seeks affectionate man who likes home-cooked meals and beaches. I am a retired art teacher who doesn't care about your religion, style or possessions - but your character, humor, love and respect for people and nature. 2516 ✉

Unforgettable—Late 30s, attractive, slender, selective, ultra-feminine, very giving - girlish charm, upbeat personality. Longs to spoil accomplished, confident, compassionate, sincere gentleman who'd appreciate someone like me. Late 40s-mid 50s. CT/NY. 2478 ✉ ☎

Psychologist—Warm, attractive, creative, very young 64, seeks sensitive, very pretty, petite, youthful woman who enjoys music and ideas. Photo/note. 2444 ✉

Bright, Sensitive, Successful—Jewish business exec seeks vivacious, athletic, smart female, 27-34. Note/photo. 2475 ✉

Due To Space Constraints
IT HAPPENED THROUGH NEW YORK MAGAZINE'S STRICTLY PERSONALS
Will Appear Next Week

Electric Personality—Petite and attractive, loves tennis and theater. Seeks Jewish, nonsmoking male with sense of humor, 35-45. 2454 ✉ ☎

Extra!! Extra!!—Seeking feminine, friendly Manhattan lady over 50. I'm a sexy, handsome, single white male, Wall Streeter, dark hair with streaks of gray, 6'1", tall, slim and Not some psycho! I'm also 38 and think that, like good wine, beauty gets better with time. Let's test the waters of mutual attraction. Our first kiss can only come with your first move! Photo and phone requested for response. POB 523, FDR Station, NYC 10150

Cold Nose, Warm Heart—Boston terrier sniffing for athletic, snuggly, honest professional male to play fetch with me and my person. She's 37, 5'6", a slim, cute, warm, down-to-earth brunette with big brown eyes like mine. We enjoy hiking, cycling, sailing and many other activities. Westchesterite. No smokers. Note/photo, please. 2458 ✉

Great Guy Seeks Soul Mate!—Bright, warm, fun, self-made entrepreneur, 31, seeks attractive, fun, active, smart, together, down-to-earth, easygoing, affectionate, slender or petite Jewish female, 20-30. Photo preferred. 2479 ✉ ☎

Attractive Vocational Instructor—31, slim, athletic white female - seeks successful, kind gentleman, 30s. 2326 ✉ ☎

Have You Seen Elvis Lately?—Do you dream in full color? Are you looking for a best friend to have breakfast with? Beautiful, fun-loving/funny, trim, 34, creative, vibrant, generous, no longer tragically hip... Wants a good, strong man - and promises you'll never be bored. No drugs. No Newts. Photo/phone. 2449 ✉

No Promises, Except All Of Me—Single, white Jewish male, 39, 5'8", slim, professional, avid runner and loyal friend, seeks single female, nonsmoker (race and religion not important - warm and caring heart a must), for the long term. Please be open to a committed relationship. Note/phone/photo appreciated - will exchange. No drugs. 2498 ✉

Beautiful Blond—Nice Jewish girl - did all the right things... Went to school, became a teacher, got married, had a family, moved to the suburbs - and didn't live happily ever after. The bright side: sexy, successful single lady (50), looking for lust, love and friendship. Note and photo, please. 2457 ✉

Believes In Dreams—Also knows value of being realistic. Genuinely attractive, trim, fit, blond, divorced white female, 5'7". Lives life with great passion, depth, natural curiosity and integrity. Fun-loving, reliable, spiritual, creative. Expressive with heart. Deeply loves music and the performing arts. Sings, studies acting. Likes diversity. Just returned from Peru, planning trip to Italy. Values respect (for self and others), a sense of the outrageous and the ability to have fun. Seeks enduring relationship with very alive, attractive, kind, responsible, financially stable, physically fit, accomplished, down-to-earth, divorced white man, 5'9" plus, 40-52. 2503 ✉ ☎

Una Bella Romantica—Slim, sweet Italian-American professional, 40s - lived abroad, passionate about good food and comfortable conversation with friends. Seeks financially secure, post-grad-educated Christian man, 42-52, well-traveled (a plus), easygoing (please), and ready for a serious commitment (positively). Photo/letter. 2477 ✉

Attractive And Athletic—Divorced, slim Jewish female, professional, 39, 5'7", with green-blue eyes, great smile and personality. Looking for that over-5'8", attractive, professional, 36-45 male who enjoys sports, theater. Must have great sense of humor. Note and photo please. 2469 ✉

Aging Holden Caulfield—Tall, handsome, sophisticated, successful, early 50s (looks 40, DNA available upon request). Realizes error of my ways - tell me it's not too late to find love. 2482 ✉

Amazing Lady—In my 40s and in my prime! Great heart and soul - seek same in Jewish male, 38-55. Equal zest for city, country, Mozart and Moody Blues, Ella and Etta. High energy a must, fine art of relaxing compulsory. Your kids, grown or growing, are welcome. Photo. 2515 ✉

It's So Simple—He loves her. She loves him. Why not us? Female architect, fitness instructor, great legs, on the beautiful side, 33, 5'9" - seeks fit, sexy, cultured white male. I enjoy bookstores, beach days, cold beer, hot jazz, and the time spent with friends... Let's get together! Note/photo/sense of humor a plus. 2472 ✉ ☎

Westfield, NJ—Meet a handsome, secure Jewish attorney, 43, 5'8", blond, hazel eyes, devoted father, practice in NYC - enjoys pool, garden, pets, kids. Prefers successful Jewish professional - thin woman, 40s. Note/photo. 2474 ✉

Cast Your Vote For Me—Let's compare agendas! Mine - attractive, 41, 5'6", blond, politically/civically active professional, no constituents, who enjoys sailing, golf, cooking, skiing, travel, the arts. Yours - 38-48, attractive, caring, active professional who has a light heart, sense of humor and maybe kids! We could be running mates! Note/photo please. 2494 ✉ ☎

Assortments

Field's Dating 212-391-2233—41 E. 42nd St., Rm 1600, NYC 10017. Open 7 Days.

BEST SERVICE IN TOWN—Largest selection of attractive **Asian/Latin & Amer.** Prof'ls. **L.O.A. Intros: 212-986-8590/91**

A+ RATING! Meet Beautiful **Russian & Jewish** Ladies living in NYC and Russia. Also **TOURS TO MOSCOW, Aug.-Oct.**
International Singles: 212-206-6831

DATE SOMEONE IN YOUR LEAGUE
Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

NY Travel & Sports Club—9/27 dinner, at the 21 Club. Reserve: 718-852-4181

TIRED OF DULL PARTIES?
Then join US for *Fun & Games.*
Open Bar, Amazing Food, Batting Cages, Dancing, Basketball, Bumpercars and So Much More!!!!
Tues, Sept. 19, 6-10 p.m. at
DEZERLAND
(270 11th Ave at 28th St)
$75-advance • $90-at door
Benefits The Lupus Foundation
212/685-4118

DOC'S PARTY - Affluent Prof'ls, ages 26-47, at 200 Fifth Club (200 5th Ave) Fri, Sept 15, 8:30pm. $20. 718-279-8596

FALL WEEKENDS at CLUB GETAWAY
"New England's Premier Sports Resort"
Ages 20s, 30s, 40s. 1-800-6-GETAWAY

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy 212-877-5167

ANOTHER GREAT AFTER-WORK PARTY for Young Jewish Professionals,
POLLY ESTHERS
1487 First Avenue
(btwn 77th & 78th)
WEDNESDAY, SEPT 13, 6 PM
For more info:
212-302-6448

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: 212-972-3594

Pick Your Own Fruit At Red Barn—Wes Clark Farm, Milton, NY. 914-795-2270

QUEST JEWISH SINGLES PARTY
SAT, SEP 16: THE BAJA, 8:30pm.
246A Columbus Ave (71 St) 212-213-0508

Zhivago Connections Inc.—Attractive American/Russian selection. 718-743-2624

Make Your Move...
FREE CALL
Meet that special person today!
Call and hear hundreds of voice personal ads with no obligation to buy.
212-987-7000 **Women FREE**
THE RELATIONSHIP LINE™ **Customer Service 212-987-7001**

SELECT from PHOTOS
A personalized introduction service for busy NY & NJ professionals and execs.
Solution for Singles 201-944-6171

☆ The Associates Division of ☆
The Jewish Guild for the Blind
cordially invites you to
SEE AND BE SEEN
at
A Buffet Supper Party for young professionals at
☆☆☆ ***FASHION CAFE*** ☆☆☆
51 Rockefeller Plaza (51st St btwn Fifth & Sixth Aves)
THURSDAY, SEPTEMBER 21, 8:30-11:30PM
Open Bar • Buffet Supper • Dancing
Tickets are $85 by Sept 18 or $100 after Sept 18 & at the door.

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

ELITE CONNECTIONS Old-fashioned matchmaking. More personalized, less expensive, quite different! **800-870-4854**

Single Booklovers - A nat'l group getting unattached people together since 1970. Box 117, Gradyville, PA. **610-358-5049**

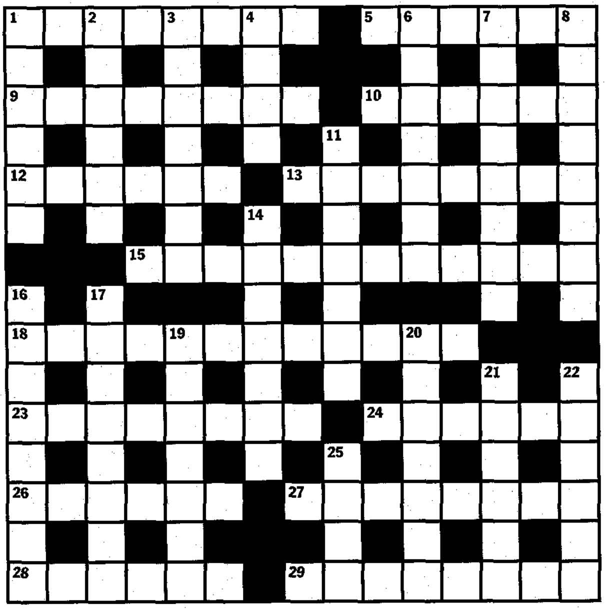
$100 OFFER ENDS SEPTEMBER 15!
Jewish matchmaking service.
For the Match of a Lifetime...
Blumberg Introductions, Inc.
230 Park Ave, NYC **212-808-3054**

Call 212-779-7500
To Place Your Ad In This Section!

'Sunday Times' of London Crossword

ACROSS

1 Out-manoeuvred, be acid at having to resign. (8)
5 Ruffled slip, half-seen, is of wrinkled fabric. (6)
9 Dicky, dial Dora—this way it gets around. (4-4)
10 Demanding in the name of the crown. (6)
12 Brown boy astride a bay. (6)
13 Formal defence of a sport Gilbert accepted. (8)
15 In which to circle the world after botched start. (12)
18 Discussion of change in South Africa. (12)
23 Turn a weapon on a politician—he's not worth having. (8)
24 Sweetheart's given me bone brought back from the galley. (6)
26 Can boy be a girl? (6)
27 For man of the cloth there's little rest, unfortunately. (8)
28 Spoke harshly—having flushed out snake in it. (6)
29 Support for piped water supply from the river. (8)



DOWN

1 Required air for breathing? It's a minor English habit. (6)
2 Present fellow with a note. (6)
3 Decorating the head, or on the horse's foot. (7)
4 Sailor accepting shilling—no longer a sovereign. (4)
6 Final round of drinks. (4, 3)
7 Disease carried by roof builders? (8)
8 Serious aim to hold it implanted profoundly in the mind. (8)
11 Having second thoughts about defeats—shoots. (7)
14 Most are moved by his expertise. (7)
16 Study the row that's more revealing. (8)
17 Exchange of letters specifically about two animals. (8)
19 Meet Rex, to be savaged? That really is unreasonable! (7)
20 View of duck on the wing. (7)
21 Some players state gender and race, in the Orient. (6)
22 Play ending before time at certain times. (6)
25 This performer, our star, is dropping round, playing the Stradivarius. (4)

© 1995 Times Newspapers, Ltd., London

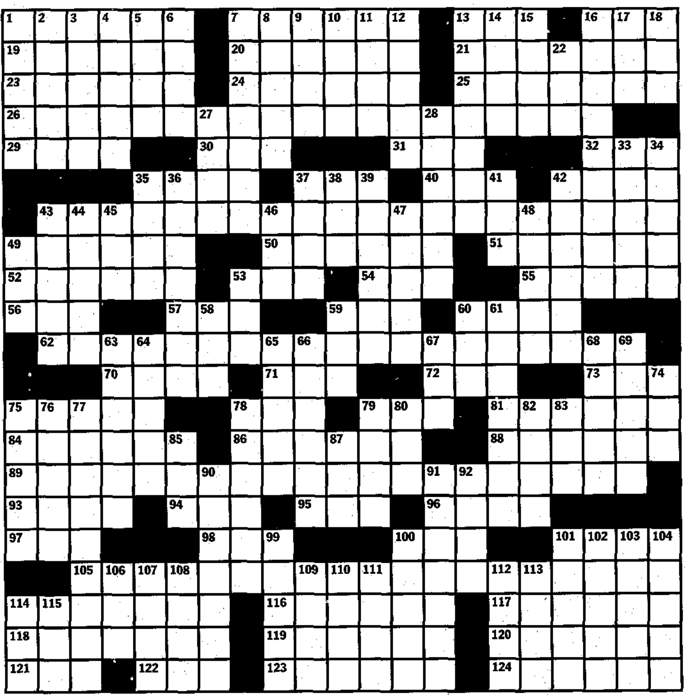
'Quoting Mark Twain': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Defeats
7 More than amazed
13 Sandbox pie
16 Yoo——!
19 Wife of Iago
20 After-shave lotion
21 Founder of modern Turkey
23 Vegetarian dishes
24 Salty
25 Artistic bents
26 *Adam and Eve's principal advantage*
29 Recites
30 Shandy ingredient
31 Dit's companion
32 Caviar
35 The Flintstones' pet
37 Greek nickname
40 Double-crosser
42 ——, zwei, drei
43 *What usually takes three weeks to prepare*
49 Kind of paper fastener
50 Sound of a tuba
51 Chase
52 Geologic layers
53 Sunday bench
54 Alfonso XIII's queen
55 Metric gasoline unit
56 Umbrella spoke
57 Most-used English word
59 Vowel request to Vanna
60 Have —— in one's bonnet
62 *What familiarity breeds*
70 Approximately
71 Kind of humor
72 Cassowary's cousin
73 Comics prince
75 Must
78 Day, in Durango
79 Make the final payment
81 Logs in
84 Heir's concern
86 Mesh together, as gears
88 Jolted
89 *"Nothing so needs reforming ——"*
93 Four-star review
94 Count Tolstoy
95 Born as
96 Santa's cargo
97 Use henna
98 Letter afterthoughts: abbr.
100 Sold out, on B'way
101 Strike an attitude
105 *Those having the right to use the editorial "we"*
114 Sleekly groomed
116 Ellington subway line
117 Uncouth fellow
118 Name to office
119 Anchored
120 Seuss's Christmas stealer
121 Giddyap!
122 Edinburgh negative
123 Landscapist George
124 Ghosts

DOWN

1 Mae's family
2 Nebraska's largest city
3 James Whitcomb or Pat
4 Guns down
5 Sea phase
6 Back talk
7 One of King David's sons
8 Raisin's ancestry
9 Partner of hearty
10 Etcher's liquid
11 Forwarded
12 Out on a limb
13 Lemmon's "Odd Couple" co-star
14 Deseret, today
15 Surrealism great
16 Least glutted
17 Doggy-bag item
18 Approvals, for short
22 Hamilton bill
27 "Who —— Turn To?"
28 Kitt who played Catwoman
33 When actors should say their lines
34 Suburb of London
35 Dunce
36 Forms notions
37 "And pretty maids all in ——"
38 Computer-storage acronym
39 Be about to happen
41 Ck.'s quantity
42 More macabre
43 Upstairs catchall
44 "Ninotchka" star
45 ——-Locka, Florida
46 "Annabel Lee" poet
47 Overpowering fear
48 Whimpered
49 Russ. state, formerly
53 Get-up-and-go
58 Prepaid med. plan
59 —— port in a storm
60 Objective
61 Crow's colorful kin
63 Write on the clef
64 One's sworn fidelity
65 Strong string
66 Realm of Ferdinand
67 Adult pullet
68 Navratilova's rival
69 Nostrils
74 Hallucinogen: abbr.
75 Got wind of
76 Evaluate, as ore
77 *Lincolnesque* hat
78 Remove from the throne
79 Make eyes at
80 Like Willie Winkie
82 Collars a crook
83 Numerical prefix
85 Elongated fish
87 Simian
90 Well filled, with "with"
91 Maroons
92 What Shaq attacks
99 Title for a yogi
100 Pigs' digs
101 Salk's conquest
102 Maine college town
103 Atelier garb
104 Neighbors of Letts
106 Self-image
107 Getting —— years
108 Cabinet member Federico
109 Lay —— thick
110 Special-effects Disney film, 1982
111 Aesop racer
112 Future chickens
113 Wood distortion
114 Lose tautness
115 Unclose, to Keats



Solutions to last week's puzzles appear on page 114.

© Philip Morris Inc. 1995

MERIT AWARDS
Yes, the 1995 Merit Awards Catalog is here!
If life hands you a lemon, make lemonade.
You've got MERIT
You've got MERIT
MERIT
Lights

Get more Merit Awards FREE
with pack UPCs.
Call **1-800-884-5777** for the complete
1995 Merit Awards Catalog.

Merit Awards!

Merit Leather Jacket
450UPCs

Merit Leather Day Planner
100UPCs

Merit Lighter
30UPCs

Offer limited to smokers 21 years of age or older. Offer void in Kansas. Requests for catalogs must be received by 3/31/96. Please allow 4 to 6 weeks for catalog delivery.

8 mg "tar," 0.6 mg nicotine av.
per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

You've got MERIT

The BENCHMARK of QUALITY now comes with TWO more OPTIONS.

The OPTION'S yours. With the new Corolla LEASE, you can drive away a brand-new, NICELY EQUIPPED Corolla for only $189 A MONTH. Or, for only $209 A MONTH, lease a Corolla DX with EXTRA TRIMMINGS. With these GREAT OFFERS, there really is only one option — to get to your Toyota dealer today. Call 1-800-GO-TOYOTA for a BROCHURE and location of your NEAREST DEALER.

*Corolla Sedan 36-Mo. Lease**

$189/Mo.

Down Payment	$1,000
Refundable Security Deposit	$225
First Month's Payment	$189
Due At Lease Signing	$1,414

Features Include:
CFC-free air conditioning
Deluxe ETR (Electronically-Tuned Radio) with 4 speakers
Dual SRS air bags**
Crumple zones
Side-door impact beams
Power-assisted steering

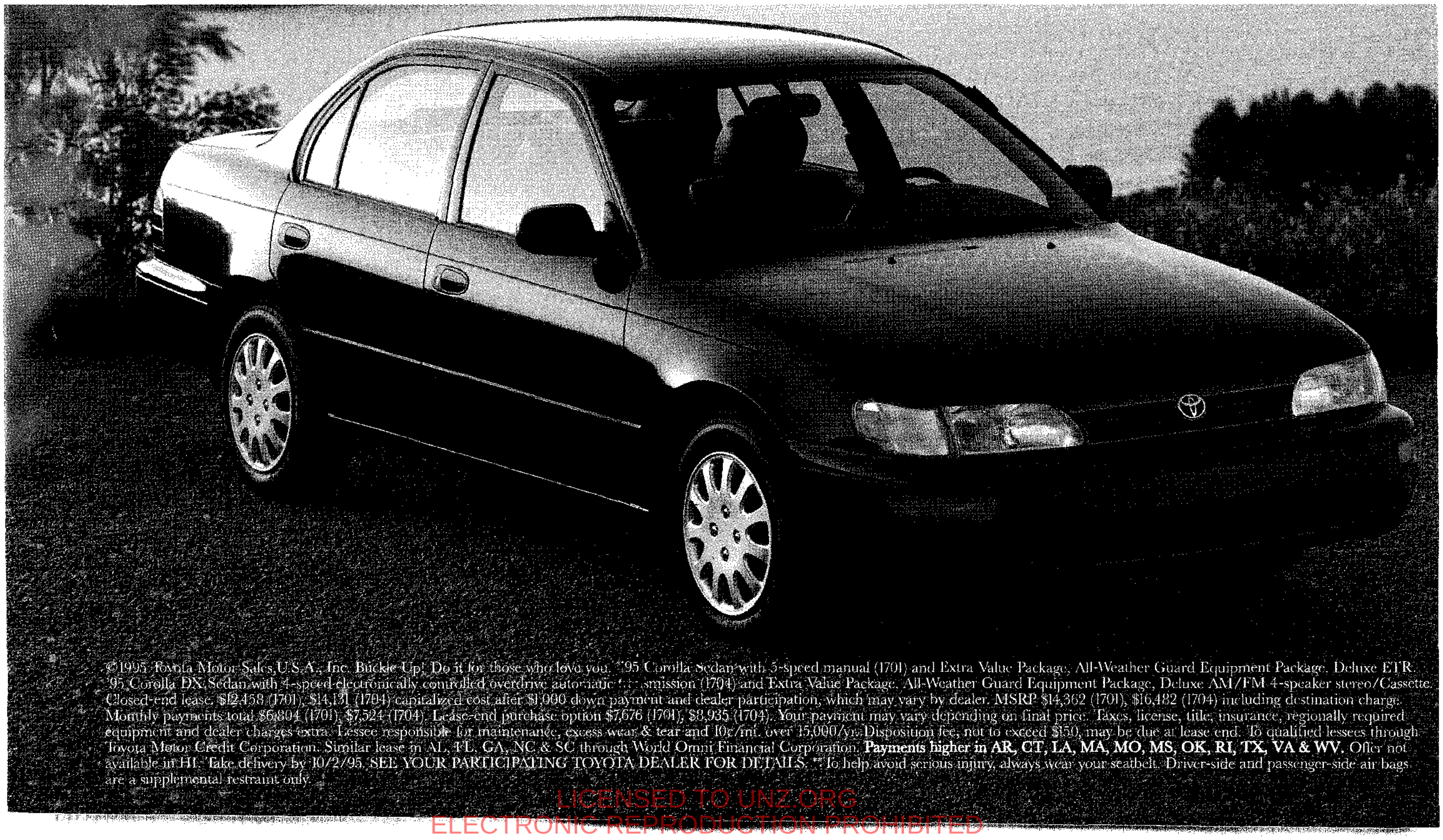
*Corolla DX Sedan 36-Mo. Lease**

$209/Mo.

Down Payment	$1,000
Refundable Security Deposit	$250
First Month's Payment	$209
Due At Lease Signing	$1,459

Additional Features Include:
Power windows
Power door locks
Tilt steering wheel
60/40 split folding rear seat
Deluxe AM/FM ETR
4-speaker stereo/Cassette

TOYOTA COROLLA
I Love What You Do For Me



©1995 Toyota Motor Sales,U.S.A., Inc. Buckle Up! Do it for those who love you. *'95 Corolla Sedan with 5-speed manual (1701) and Extra Value Package, All-Weather Guard Equipment Package, Deluxe ETR. '95 Corolla DX Sedan with 4-speed electronically controlled overdrive automatic transmission (1704) and Extra Value Package, All-Weather Guard Equipment Package, Deluxe AM/FM 4-speaker stereo/Cassette. Closed-end lease. $12,458 (1701), $14,131 (1704) capitalized cost after $1,000 down payment and dealer participation, which may vary by dealer. MSRP $14,362 (1701), $16,482 (1704) including destination charge. Monthly payments total $6,804 (1701), $7,524 (1704). Lease-end purchase option $7,676 (1701), $8,935 (1704). Your payment may vary depending on final price. Taxes, license, title, insurance, regionally required equipment and dealer charges extra. Lessee responsible for maintenance, excess wear & tear and 10¢/mi. over 15,000/yr. Disposition fee, not to exceed $150, may be due at lease end. To qualified lessees through Toyota Motor Credit Corporation. Similar lease in AL, FL, GA, NC & SC through World Omni Financial Corporation. **Payments higher in AR, CT, LA, MA, MO, MS, OK, RI, TX, VA & WV.** Offer not available in HI. Take delivery by 10/2/95. SEE YOUR PARTICIPATING TOYOTA DEALER FOR DETAILS. **To help avoid serious injury, always wear your seatbelt. Driver-side and passenger-side air bags are a supplemental restraint only.